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ROYAL ARCHITECTURAL INSTITUTE OF CANADA



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No. 6



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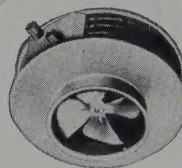


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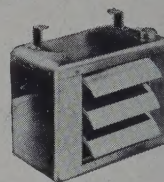
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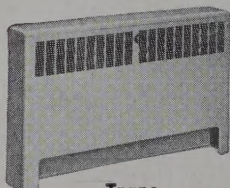
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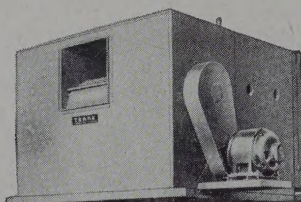
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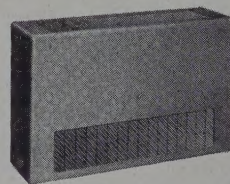
Trane Unit Heaters



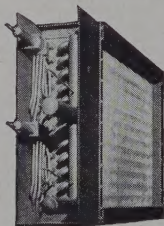
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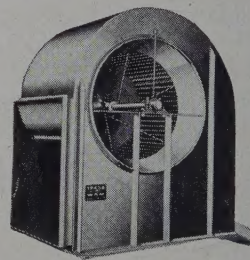
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RAIC JOURNAL

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All correspondence should be addressed to the Editor

Toronto June 1952 EDITORIAL AND ADVERTISING OFFICES, 57 QUEEN STREET WEST, TORONTO 1

EDITORIAL

THE REPORT of Mr Everett Wilson's committee, elsewhere in this issue, represents a significant step in the history of the *Journal*. For several years, it has been evident that the Canadian architect has taken an increasing interest in typography and layout. In the *Journal* office, we notice it in the notepaper of contributors which is rarely dull, like our own editorial notepaper, and usually varies between "ghastly good taste", and gaudy two colour jobs of doubtful propriety. Between these two poles is much well designed notepaper that we should like to see published in an article in the *Journal*. We were inspired to write to Editorial Board representatives to procure the notepaper of their colleagues for such a purpose after receiving a letter from Messrs Mayerovitch & Bernstein, in Montreal. Their notepaper sets a standard, that we have not as yet, seen surpassed. Our Editorial Board members are finding it difficult to obtain examples especially as they do not know where to find either the good or the gaudy. We have thought of several methods of obtaining interesting notepaper. Unlike other magazines, we cannot, to evoke a reply, write insulting letters to a subscriber informing him that his annual subscription is over due, even if untrue, because that is not the way *Journal* subscriptions are collected. We can only hope that those we seek to find, see this editorial.

Our advertisers will be pleased to know that their advertisements are painstakingly read, and they will not mind, we hope, if a few criticisms are expressed on this page. We would think it basic in advertising that the advertisement should attract, and, having attracted, it should please and inform the reader. That, however, would seem to be far from the aim of some whose avowed intention seems to be to bore the reader, and, then, irritate him. Many advertisers would be shocked to think that their advertisement serves either as a soporific or an irritant, but that such is the case is easily demonstrated. The architect's life is spent in a study of design, and taste is the criterion on which all his work is judged. It offends him, therefore, to see a page wholly lacking in design, poor in lettering, wrong in emphasis where the product is concerned, and altogether lacking in attractiveness. It offends him particularly, because it was intended to please him, and the inference can only be that his taste is that of the designer of the page. If, in addition, a drawing on the advertisement, is badly drawn, or a building of unspeakably bad design is used to demonstrate the product, his irritation begins to assume serious proportions. If the building is by an obscure firm of contractors in Texas, or by an equally obscure engineer in Arkansas, the ultimate dagger has been thrust in the quivering flesh of an innocent, friendly and bewildered reader. The *Journal* has many trusted and tried advertisers without whose support we should be unable to exist. We should like to be helpful to them in bringing their product more forcibly to the attention of the architects of Canada. We refer them all to the report of Mr Everett Wilson's committee, and look forward to an even keener competition next year.

THE ARTS IN ARCHITECTURE

REFLECTING ON THE rôle of art in architecture today, one is confronted with a problematic situation. Let me describe the scope of the problem by delineating its extreme aspects. Modern society is suspicious of the arts, and, despite its lip service, has been trying to manage without their assistance. Architecture is not exempt from the crisis that has therefore developed in the other fine arts. In painting and sculpture, lack of public concern has led to a privatisation of creative effort which makes communication difficult. In architecture — dependent on societal relations — art has all but succumbed to sterilization, through its reliance on safe, and dead, accomplishments of the architectural past; or else by embracing a functionalism so narrowly defined as to become indistinguishable from engineering. It would seem that unless art and architecture can be made to meet, society stands in danger of losing both.

I realize that the charge of privacy and sterility in contemporary art may seem unnecessarily blunt. It will be better for me to begin with a clarification of the premises on which these comments are based.

Since the end of the Middle Ages, since Renaissance and Reformation, Western man has attempted to solve his problems by means of his rationality — and the tremendous advance of science and technology has almost borne out the hope of 18th century philosophers expressed in the positivist slogan: *l'homme machine* — the hope that in final analysis man will be subject to rational understanding and manipulation. In this optimistic brave new world of analysis and manipulation, what can be the fate of art other than relegation to the realm of embarrassing and deplorable leftovers from a primitive past?

I have just used the word "almost" advisedly, because the present generation, just short of replenishing its ranks with test-tube babies, has begun to doubt the wisdom of such exclusive reliance on the slide-rule. The psychoanalysts, although they used rather unorthodox language, made us conscious of the fact that God and the devil, and perhaps even love, are still with us. And since Freud, a host of biologists, anthropologists, philosophers, and scientists of the strictest disciplines have proven to the satisfaction of the common man — though not yet to all social scientists — that the idea of scientifically and rationally explaining man to himself has been a very unscientific and highly irrational dream. We know today that man is run mainly by non-rational configurations of energies; and that his intellect, far from being the master, is actually a hired hand, acting as a scout and as an agent in charge of supplying or inventing justifications for what we intend to do.

This re-evaluation of man's potential has produced bewildering consequences. We are torn between professed ideals of rationality and a longing for emotional involvement. We see no synthesis for the ancient Greek dichotomy between the apollonic — rational and dionysian-emotional sides of man's nature. Thus Fitzgerald's Aspirin age has given way to a phenobarbital age; psychiatrists have their hands full; and we are engulfed by a general feeling of profound insecurity.

This feeling of insecurity gains much of its strength from the fact that it is not publicly recognized. It consists largely of private doubts that everyone seems anxious to keep locked in privacy. Is it that man is ashamed of mentioning them; or is it that we have no vehicle that will serve to communicate feelings, comparable to our language that serves so well when we want to communicate conceptual thoughts?

I think it is both. Conditioned by a long tradition to consider ourselves human only insofar as we are rational, and, in consequence, to consider society only as a network of rational communications, we have learned exclusively to rely on the spoken and written word. (The inheritance of Puritanism and Enlightenment, that has informed much of modern civilization, has been largely the cause of this exaltation of reason.) Therefore, when we want to communicate messages of non-rational character, we either have to translate them into words — an inefficient method at best — or else we have to remain silent. It is only after we have come freely to admit that a healthy man is endowed with rational as well as emotional gifts, and that in order to stay healthy he must share both thoughts and feelings with others, that we recognize the need for more means of communication than conceptual language can possibly provide.

Here we return to the subject under discussion, for art, in my opinion, provides this language for communication on the emotional level which we have been missing. I believe that art has so functioned during many of the most civilized periods of the past — in Periclean Athens, in medieval France, in those 18th century regions of Europe that were not blighted by intellectual vainglory — and I hope that it will so function again in the future. Visiting Karnak, the Acropolis, Chartres, or the Baroque churches of Austria, admiring these non-verbal documents of a way of life, these symbols of co-operation between architects, painters, sculptors, and other craftsmen, symbols that inspired communities of people who acknowledged both rational and emotional communication, I often wondered what had happened to art in modern times: paintings

stored away in ivory basements, and buildings at best playing a solitary tune of artistic significance but lacking the full orchestration of colour, shape, and symbol that I, for one, am prepared to demand.

The first step in the re-establishment of art as a communicative idiom, after the need for it has been recognized, would be to create the elements of such visual language, or, in other words, its symbolism. As any language can be used only after the participants in its message have agreed on what its signals are meant to mean, it would seem to follow that the initiative rests with the public, and that the artist has to await results of a search for visual expressions going on elsewhere. It is interesting to recognize here that most people have art, and use art — although what they do and have is not usually afflicted with this prohibitive-sounding label. Our gestures, our clothes, our tools and homes bear witness that we are not as rationalized and de-artified as we imagine. Love and devotion, intimate relations to nature, and a humble sense of the meaning of things beyond analysis are not dead: their expression forms the substance of the man-made visual world. Here is the stuff art is made of. When we want these expressions clarified and objectified so as to extend their meaning beyond the family circle, then we are asking for the kind of great art that is missing today on the public scene. Demand for this art exists today among more people, perhaps, than we know — and perhaps the artist has received the gift of his greater vision and sharper sensitivity to offer guidance and assume leadership. Due to his training as co-ordinator and mediator the architect, among all artists, must take the initiative.

When he assumes responsibility for the new societal art, the architect will look at his heritage with new eyes. He will recognize that great art in the past grew out of the way of life of its time. The Gothic builders did not copy Greek temples for their churches; they created in their soaring cathedrals their own symbols for the expression of their communities' philosophy. Today, both the classical orders and the flying buttress are dead, and new symbols have to be grown. I have implied that functional architecture alone is not enough. We must be grateful, however, for the housecleaning the functionalists have accomplished. We also appreciate the beauty of materials, old and new, they are demonstrating to us, their discovery of the aesthetics of new structural ideas, and their realization of new spatial concepts. Here are the beginnings of a contemporary symbolism, responding to a need of clarity and order. What about our need of sentiment expressed? Is it possible that architecture which wraps historic styles around nondescript structure is intended to respond to

these sentiments, but, by avoiding the responsibilities of a contemporary symbolism, ends up by appealing to sentimentality?

Here again one encounters the dichotomy that characterizes modern times. It is the architects' task, I feel, to offer the synthesis. Let us have functionalism — but let it be understood so broadly as to include the function of satisfying the non-rational need of emotional and spiritual guidance, the function of expressing values and meaning through a new symbolism.

Living symbols are not easily invented. Architects, engaged in spatial, technical, and economic considerations, may appreciate here the assistance of painters and sculptors. These, unencumbered by practical concerns, have striven perhaps for this new symbolism more effectively than one suspects. With the lack of communication inherent in contemporary art, they may be using often a private language not readily accessible to an outsider. It may be the task of the architect to establish the necessary contacts and help translate the artist's insights into a more common medium. If this appears to be a thankless assignment, let me assure you that there are many painters and sculptors, not to mention ceramists, silversmiths and weavers, who could easily be persuaded to co-operate. The greatest difficulty here may be the breaking of our routines and the abandonment of our prejudices.

The California School of fine Arts is planning to take a step in the direction toward co-operation. Co-sponsored by the A.I.A. and Artist Equity chapters of San Francisco, a group of practising architects, painters, and sculptors will form a summer workshop and, by means of group projects, attempt to establish common concepts and, it is hoped, common practice. I may add that this experiment is not expected to revive the violent reportorial muralism of the thirties. It seems more likely that the growing recognition of the pattern, texture, and color potential of various materials together with the awareness of new spatial dynamics will enable the architect to delegate their manipulation to other artists who will help to differentiate and amplify the architectural idea. Painters and sculptors, in turn, who have gone through the school of abstraction, will understand and appreciate the abstractions of architecture. Schooled in pattern and rhythm by Mondrian, in surface treatment by Cézanne, in spatial structure by Henry Moore, they are prepared to take over where the architect leaves off and extend the scale of his conceptions to the level of personal intimacy. I am inclined to believe that the realization of a contemporary symbolism that benefits architect, artist, and public alike, depends on such collaboration.

A paper read at the 45th Annual Assembly of the R.A.I.C.

REPORT ON 24 UNIT APARTMENT BLOCK, WINNIPEG, MAN.

THIS BUILDING was the first in Canada to make use of the Youtz-Slick Slab Lift Method technique of concrete construction. The contractor and owner was Frank R. Lount & Son.

The reinforced concrete design for this building was done by Cowin & Company of Winnipeg. It was designed as a three storey building with four structural slabs (basement floor, 1st, 2nd floors and roof slab). Forty-three feet six inches by ninety-six feet and nine inches thick supported on eight Columns. The basement floor slab was made structural and lifted two feet from the ground due to the local soil conditions. The Columns used in this design were two — eight by eight by one-half Angles stitch welded four inches every two feet in height to form a square section. The lifting collars were the same design as the ones used on the Trinity Administrative Building in San Antonio, Texas.

Bored caissons thirty inches in diameter and spread out on hardpan forty feet below grade were the foundations for the column. Smaller fourteen inch piles were used to support a perimeter beam which supports the exterior wall.

Construction started on the 15th of October 1951, when the building was excavated to a depth of three feet six inches. Then the perimeter and column foundation piles were bored and concrete placed. The columns and lifting collars were then placed on top of the footings and suitably anchored. This work took until November 5th 1951. The weather then turned cold so a tarpaulin housing ten feet high was built using the columns as supports. Under this protection a two inch layer of concrete was poured on the ground as a support for the reinforcing rods of the basement slab and also as a protection against heavy rains and the resulting mud in which it would have been impossible to place concrete.

The reinforcing steel, electrical conduits, plumbing and heating sleeves were then placed and the concrete for the first slab (basement floor) was poured. The following day the separating medium was applied and the process of placing of reinforced steel, electrical conduits, etc., was repeated. This



STAGE 2

continued until all four slabs were completed. The first slab was poured on the ground on the 29th of October 1951 and the last one three weeks later. During this period there were only two carpenters on the job, except for the days when concrete was placed, one of them acting as a foreman.

The concrete was allowed to cure until December 5th. The weather in the meantime was quite cold and the concrete was kept warm by using two gasoline heaters.

On December 5th the first lift was made. It was a very cold day and the hydraulic fluid refused, at first, to operate the small hydraulic motors on the holding nuts of the lifting rods. It was found necessary to thin the fluid out with kerosene. There were other minor difficulties but nothing very serious, and the lift was completed as per schedule on December 12th.

The slabs, when they reached their final position, were welded into place using six inch by six inch by one inch steel collar.

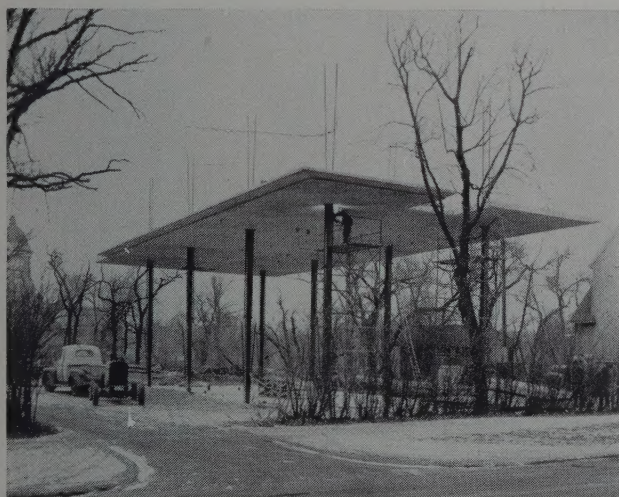
The handling of the one hundred and twenty-five cubic yards of concrete per slab was accomplished in four weeks of placing, two weeks of curing and one week of lifting.

When the slabs were in place the lower floor was then housed in by hanging the tarpaulins from slab to slab and work was again possible with very little heating necessary.

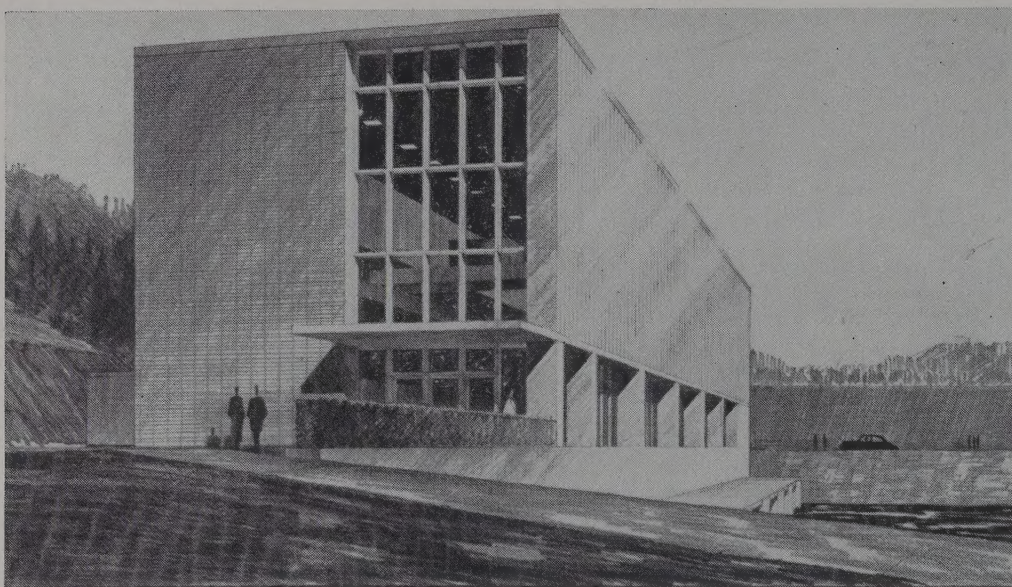
As a construction technique there are several advantages in the Youtz-Slick Slab Lift Method:

- (a) Speed in construction to fit the shorter building season.
- (b) A one-storey housing will close in a four storey building.
- (c) The small housed in space is easier and cheaper to heat.
- (d) A remote job is hard to supply with skilled labor. When Youtz-Slick Slab Lift Method is used a relatively small number of skilled workmen is required to perform the forming operation.

The above listed advantages are only the ones relating directly to the climate and the vastness of this country. The Parties financially interested were very satisfied with the performance of the equipment and the overall technique.



STAGE 1

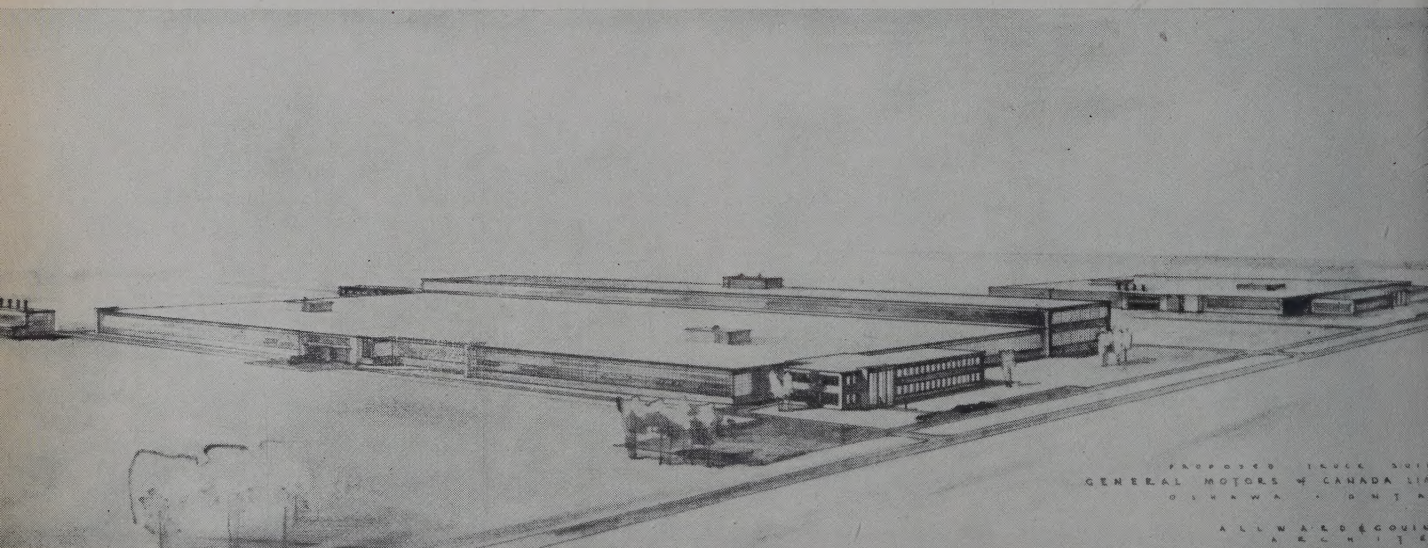


PROJECT FOR A POWERHOUSE

FETHERSTONHAUGH, DURNFORD, BOLTON & CHADWICK, ARCHITECTS

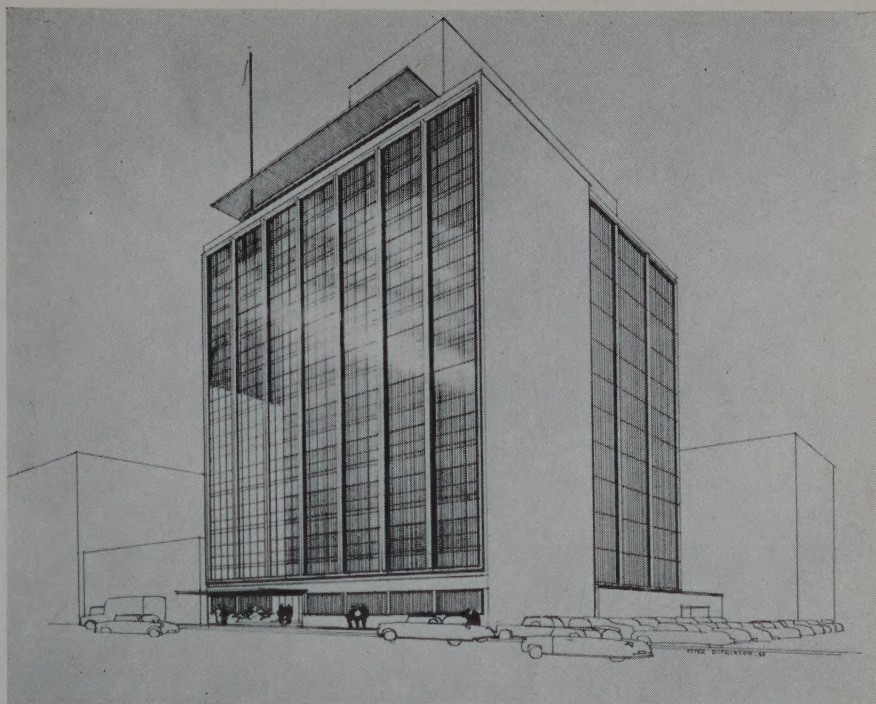
TRUCK BUILDING, GENERAL MOTORS OF CANADA LIMITED, OSHAWA, ONTARIO

ALLWARD & GOUINLOCK, ARCHITECTS



**RICHMOND STREET
OFFICE BUILDING,
TORONTO, ONTARIO**

PAGE & STEELE, ARCHITECTS

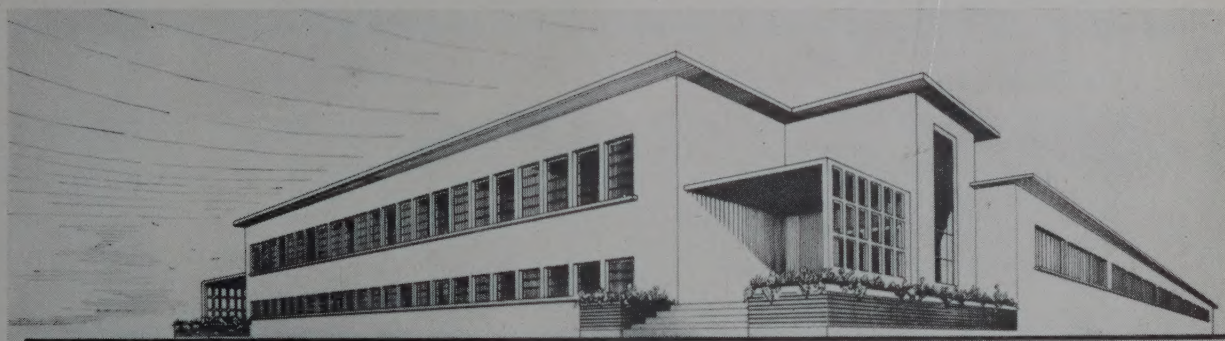


KEN BELL

**ADMINISTRATION BLOCK OF ELECTRICAL WORKSHOP
FOR THE ROYAL CANADIAN NAVY, ESQUIMALT, B.C.**

BIRLEY, WADE & STOCKDILL, ARCHITECTS

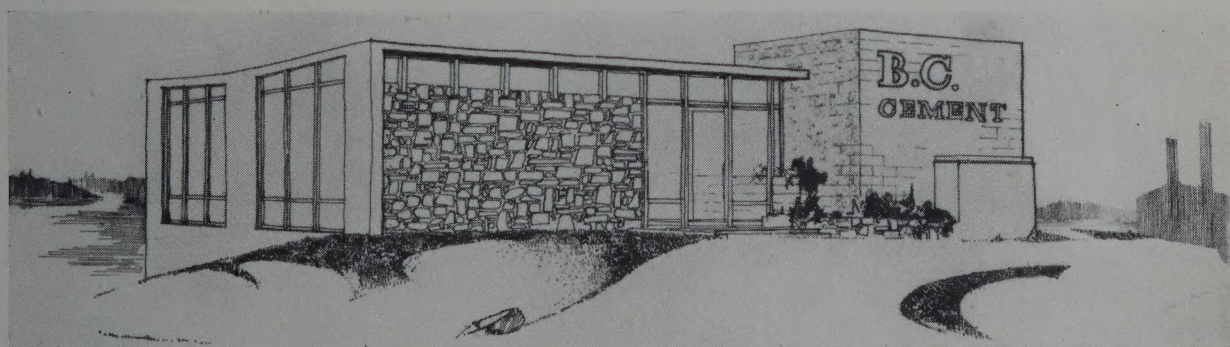
W. ATKINS

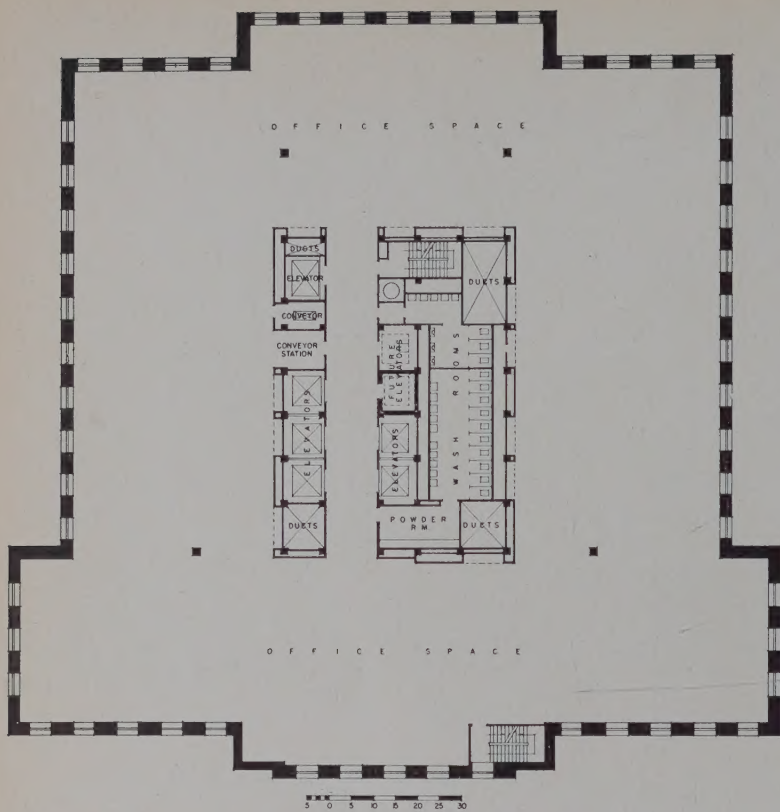


**OFFICE BUILDING FOR BRITISH COLUMBIA CEMENT COMPANY,
BAMBERTON, VANCOUVER ISLAND, B.C.**

BIRLEY, WADE & STOCKDILL, ARCHITECTS

W. ATKINS



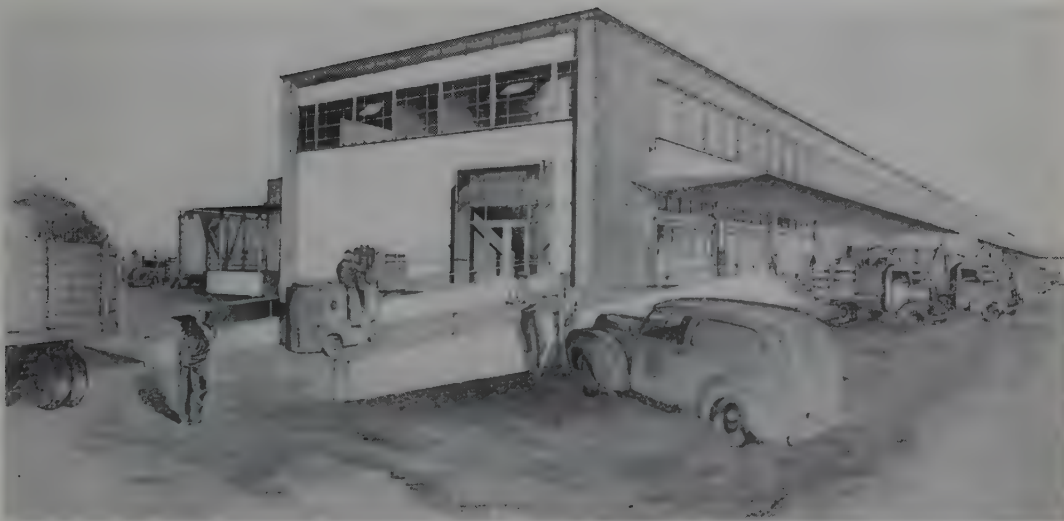


TYPICAL FLOOR PLAN

CONFEDERATION LIFE ASSURANCE HEAD OFFICE BUILDING, TORONTO, ONTARIO

MARANI & MORRIS, ARCHITECTS



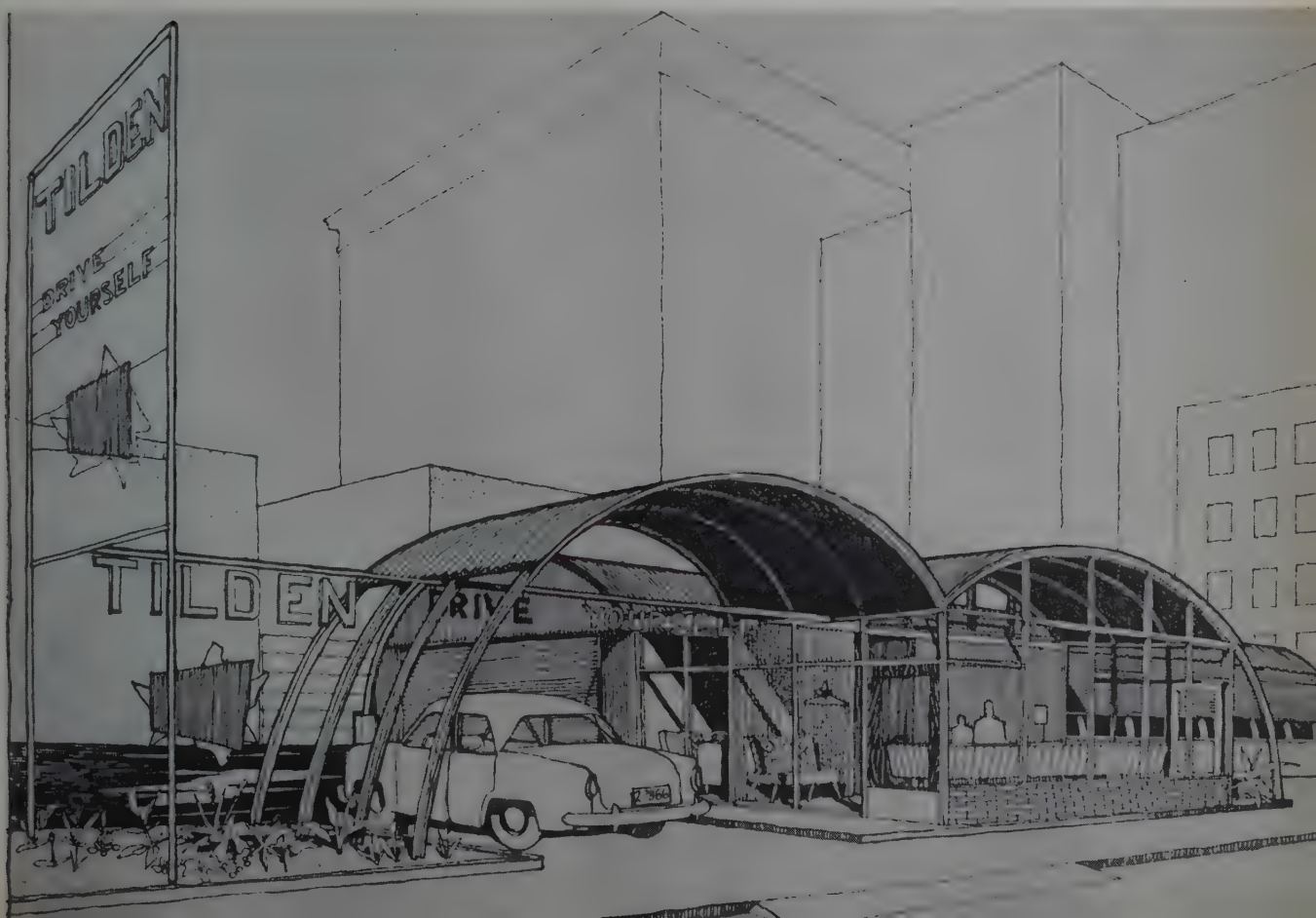


NORTH PRODUCE BUILDING, ONTARIO FOOD TERMINAL, TORONTO, ONTARIO

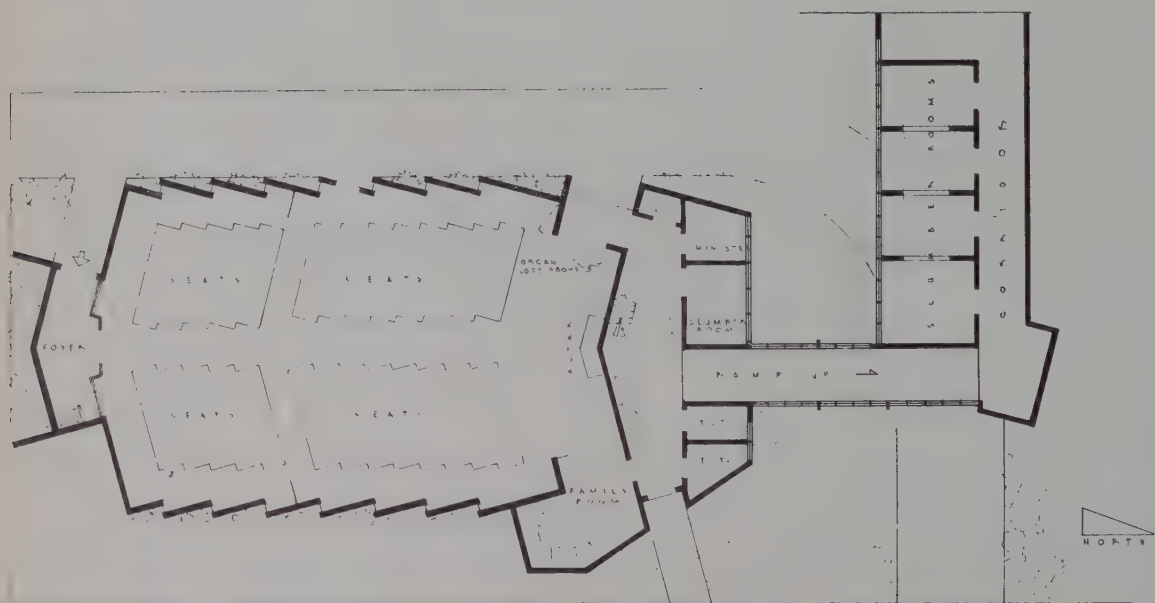
SHORE & MOFFAT, ARCHITECTS

TILDEN DRIVE YOURSELF GARAGE AND OFFICE, OTTAWA, ONTARIO

ABRA, BALHARRIE & SHORE, ARCHITECTS

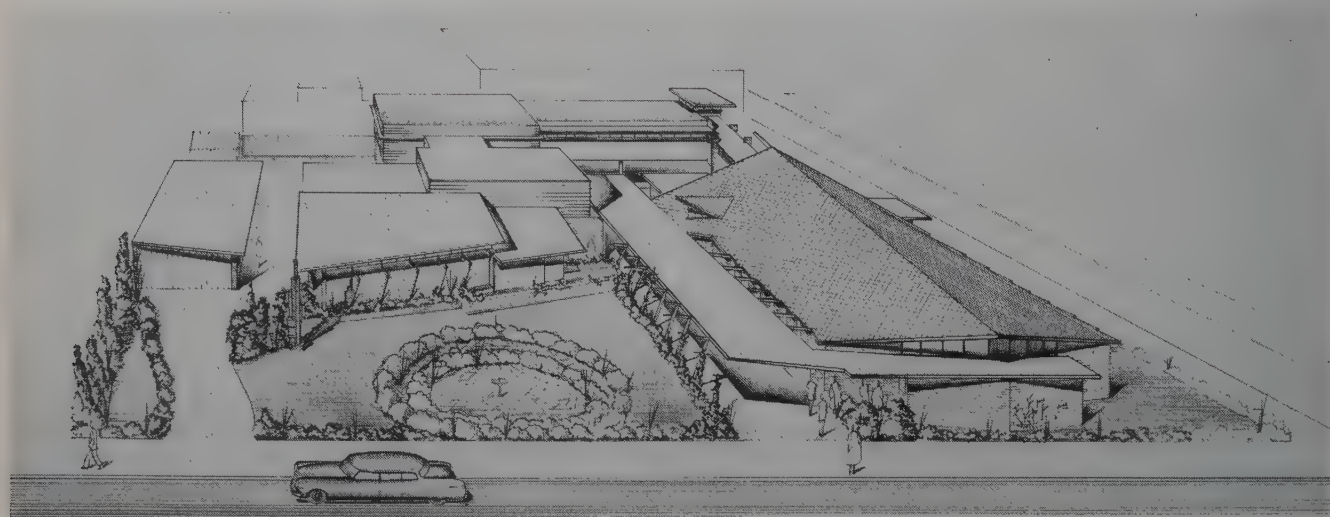


ECCLESIASTICAL



PROPOSED ADDITIONS TO McCALL BROS.
FUNERAL HOME, VICTORIA, B.C.

NICOLLS & DI CASTRI, ARCHITECTS



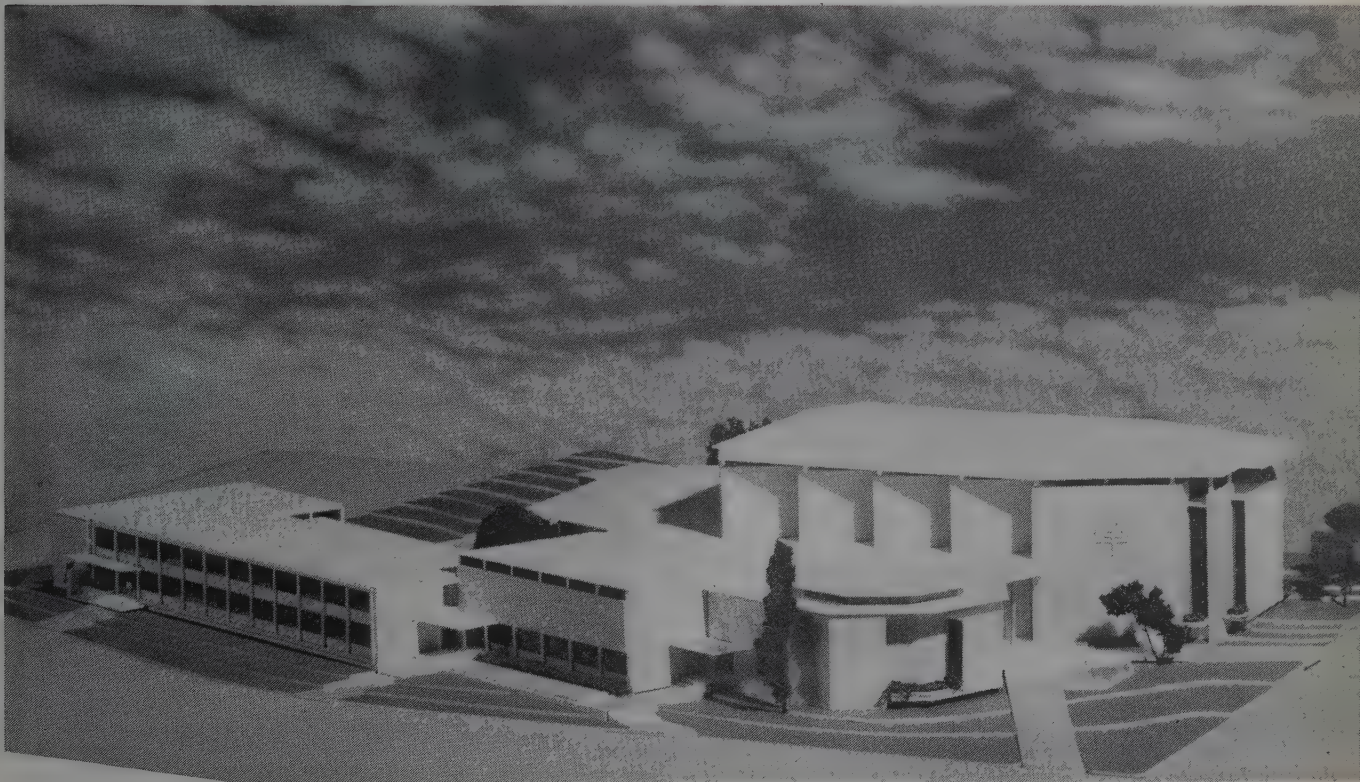


ST. EDWARD'S PARISH, TOPSAIL, CONCEPTION BAY, NEWFOUNDLAND

WILLIAM J. RYAN, ARCHITECT

NEW SCHOOL AND SYNAGOGUE FOR
THE GOEL TZEDEC CONGREGATION, TORONTO, ONTARIO

HARRY B. KOHL, ISADORE MARCUS, ASSOCIATED ARCHITECTS, PAGE & STEELE, CONSULTING ARCHITECTS





SOUTH ELEVATION



WEST ELEVATION

ST. MONICA'S PRIORY, LULU ISLAND, BRITISH COLUMBIA

GARDINER & THORNTON, ARCHITECTS





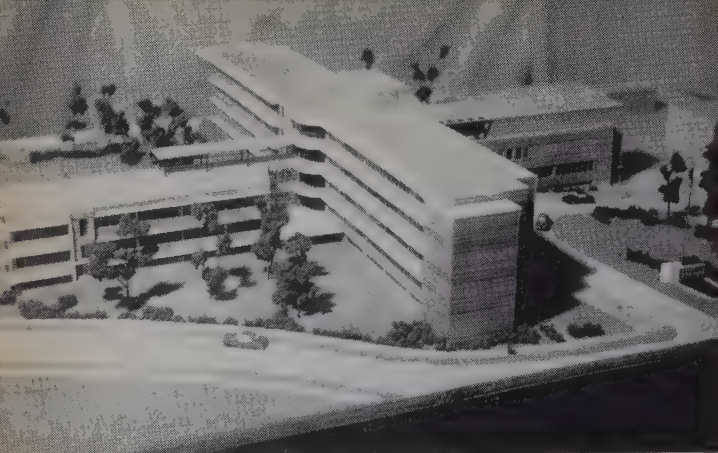
ADDITION TO NURSES' RESIDENCE,
ST. JOSEPH'S HOSPITAL, TORONTO, ONTARIO

BRENNAN & WHALE, ARCHITECTS

HAMILTON CONVALESCENT HOSPITAL, HAMILTON, ONTARIO

J. D. KYLES, ARCHITECT



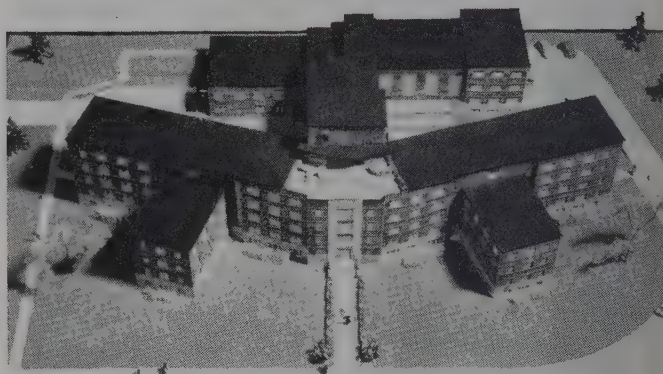


**CHILDREN'S HOSPITAL,
WINNIPEG, MANITOBA**

MOODY & MOORE, ARCHITECTS

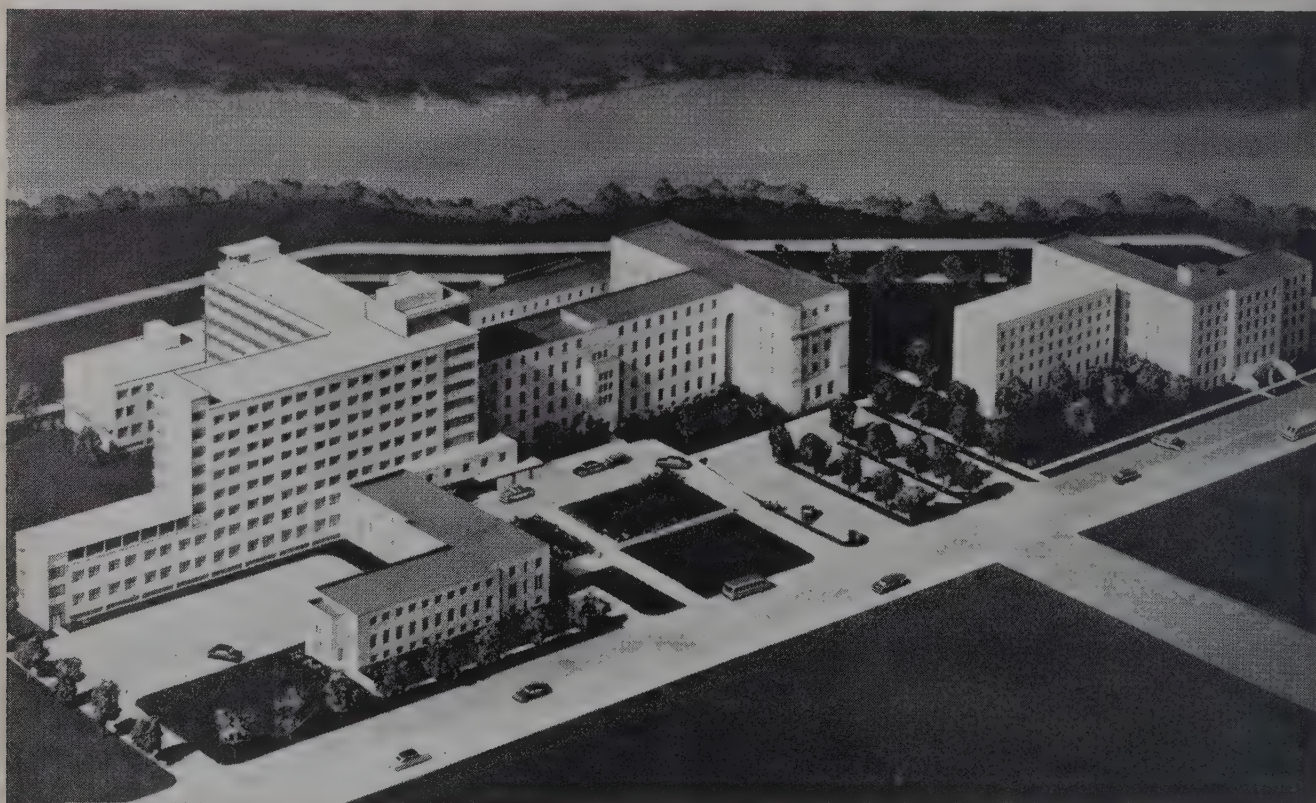
**NEW NORTH INFIRMARY
AND SERVICE CENTRE,
NOVA SCOTIA SANATORIUM,
KENTVILLE, N.S.**

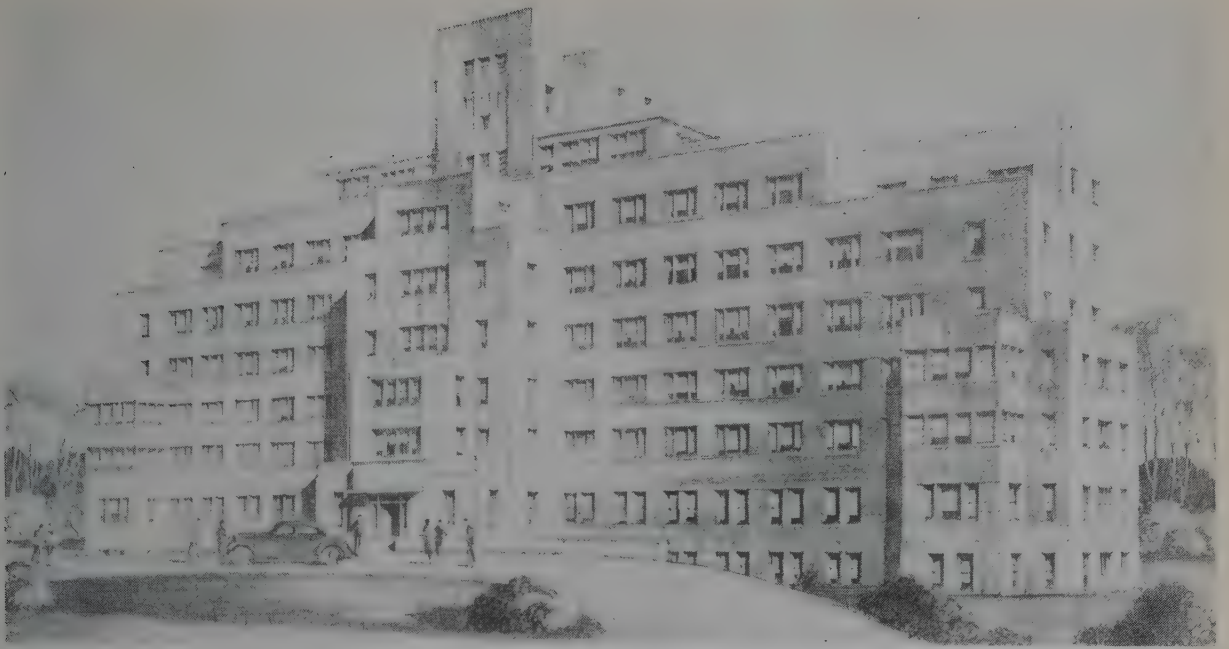
LESLIE R. FAIRN, ARCHITECT



ST. BONIFACE HOSPITAL, ST. BONIFACE, MANITOBA

GREEN, BLANKSTEIN, RUSSELL AND ASSOCIATES, ARCHITECTS





ABERDEEN HOSPITAL, NEW GLASGOW, NOVA SCOTIA

EDWARD J. TURCOTTE, ARCHITECT

**THE NURSES' RESIDENCE, WELLESLEY DIVISION,
TORONTO GENERAL HOSPITAL, TORONTO, ONTARIO**

MATHERS & HALDENBY, ARCHITECTS

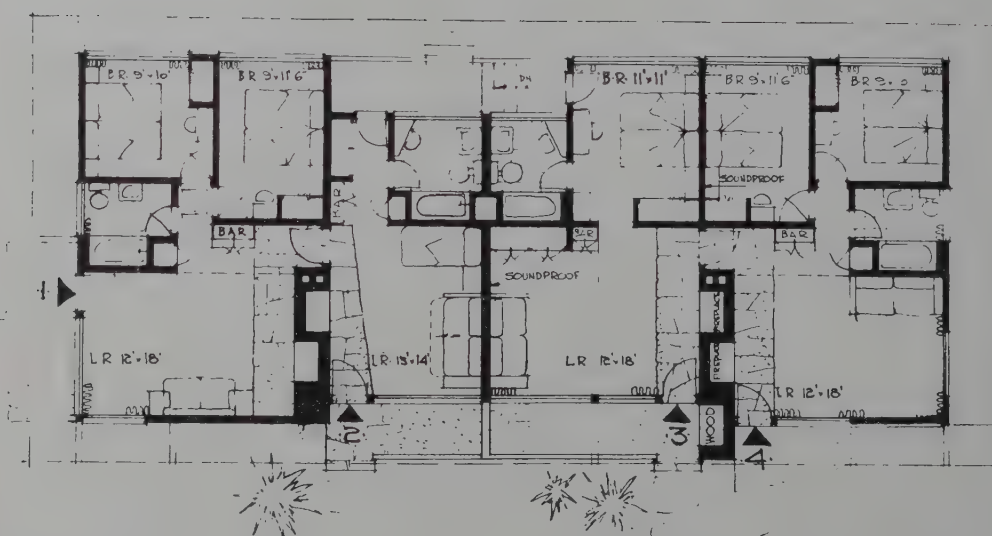


RESIDENTIAL



CABIN ACCOMMODATION FOR DELAWANA INN,
HONEY HARBOUR, GEORGIAN BAY, ONTARIO

E. C. S. COX, ARCHITECT



4 APARTMENTS -
TOTAL 15 BEDS.

FLOOR PLAN
SCALE - $\frac{1}{8}" = 1'-0"$

THE BENVENUTO, TORONTO, ONTARIO

PAGE & STEELE, ARCHITECTS

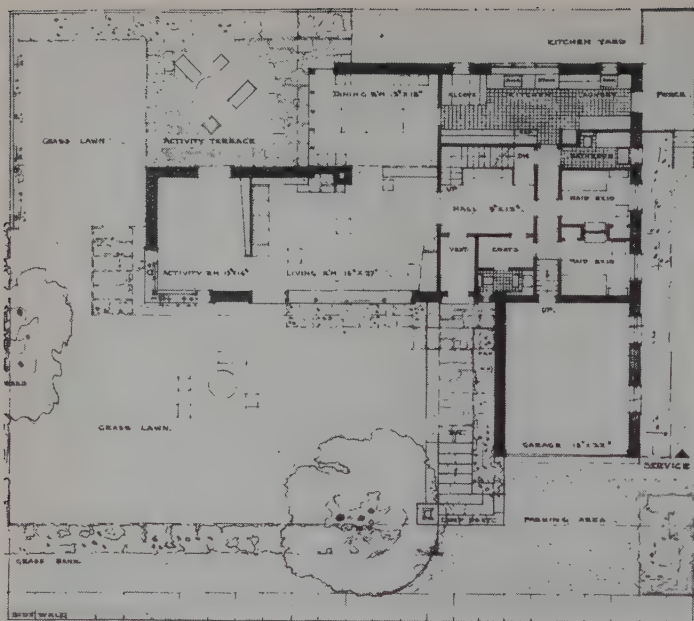


PAGE & STEELE ARCHITECTS
1000 BAYVIEW AVE.
SCARBOROUGH, ONTARIO

THE BENVENUTO

11111 BAYVIEW AVE. TORONTO

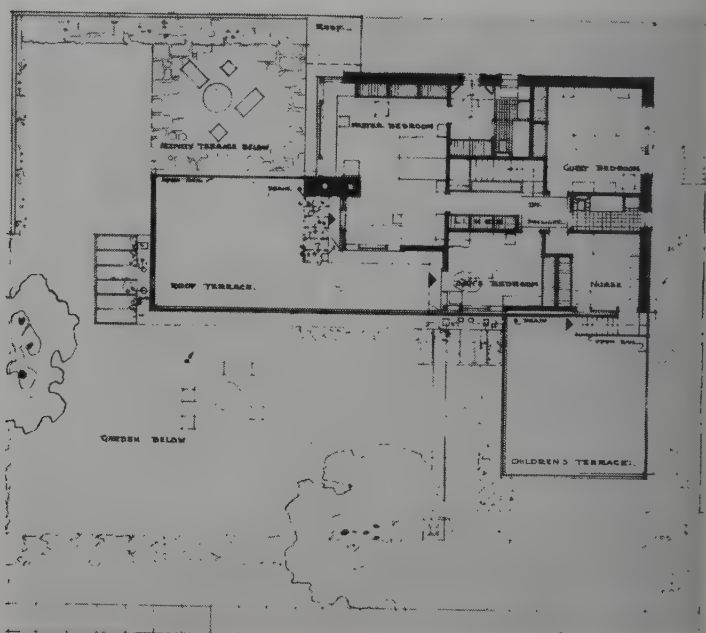
WARNER BROS.



PROPOSED HOUSE, DAULAC ROAD, MONTREAL, QUEBEC

FETHERSTONHAUGH, DURNFORD, BOLTON &
CHADWICK, ARCHITECTS

FIRST FLOOR



SECOND FLOOR

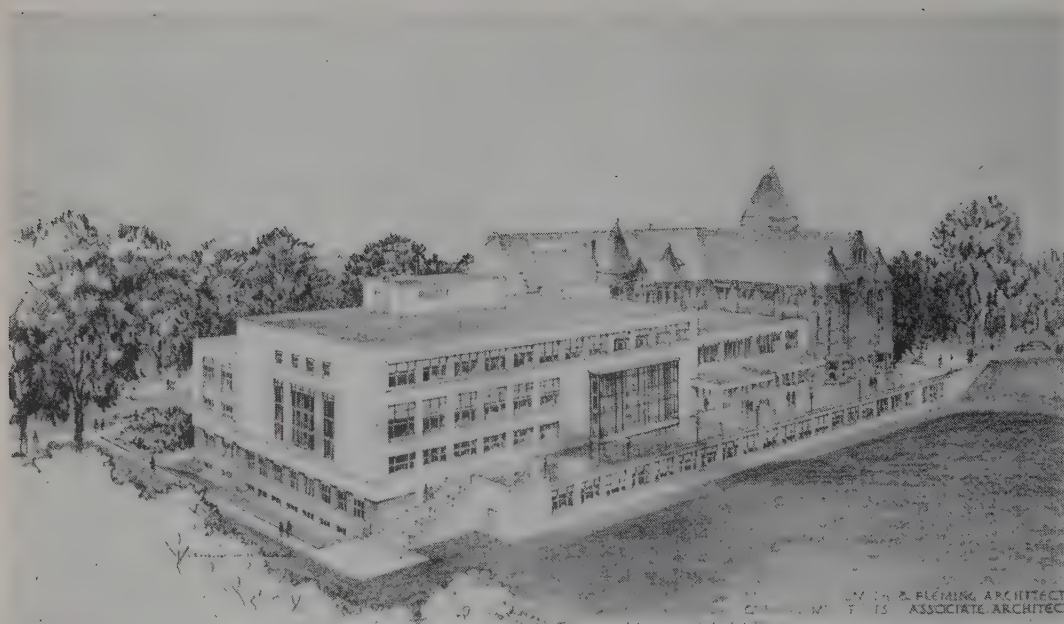
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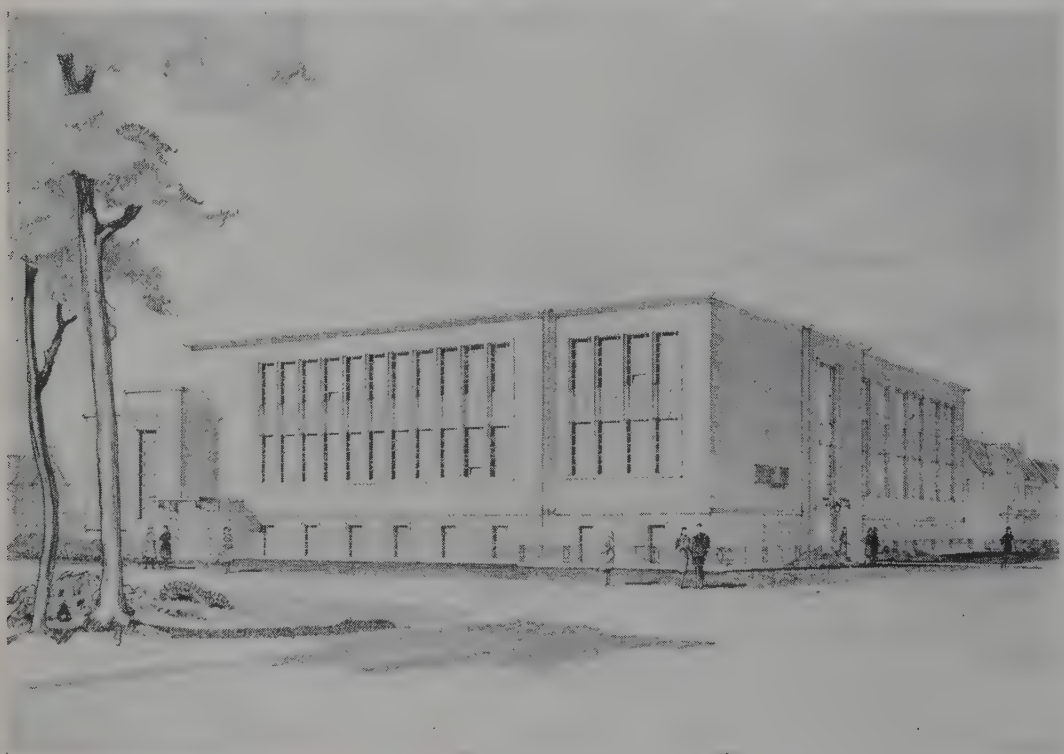


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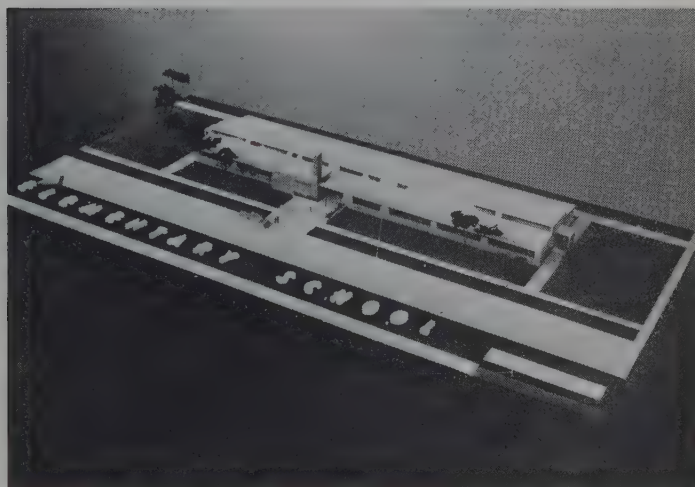
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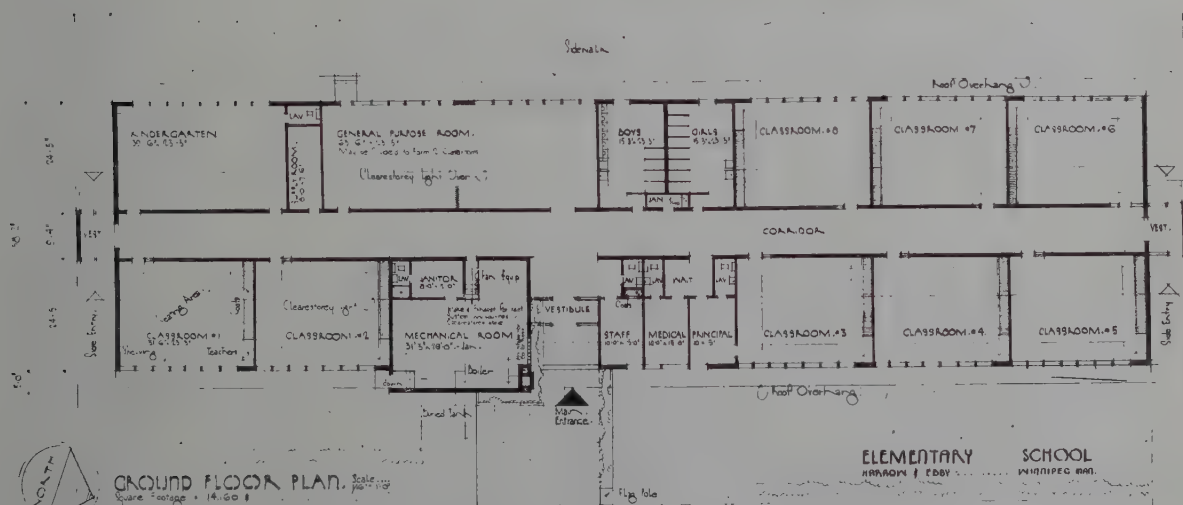
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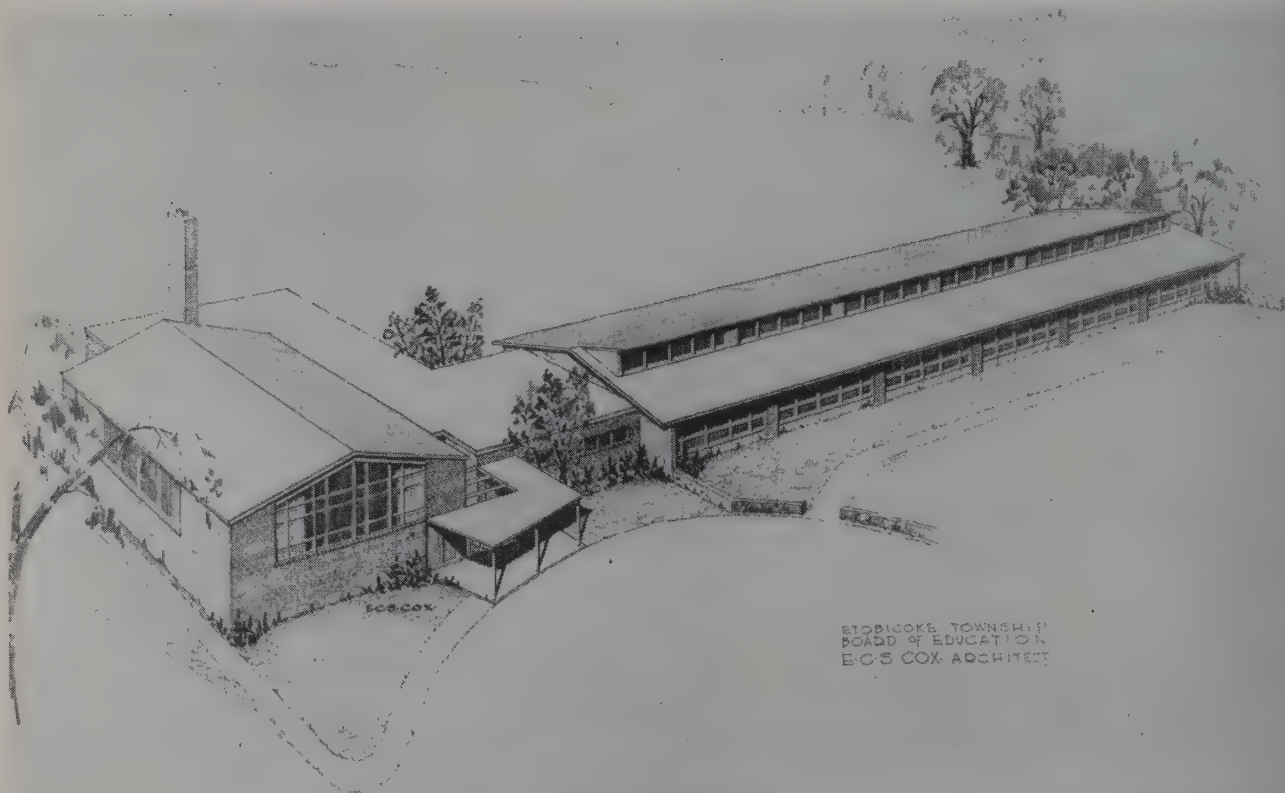


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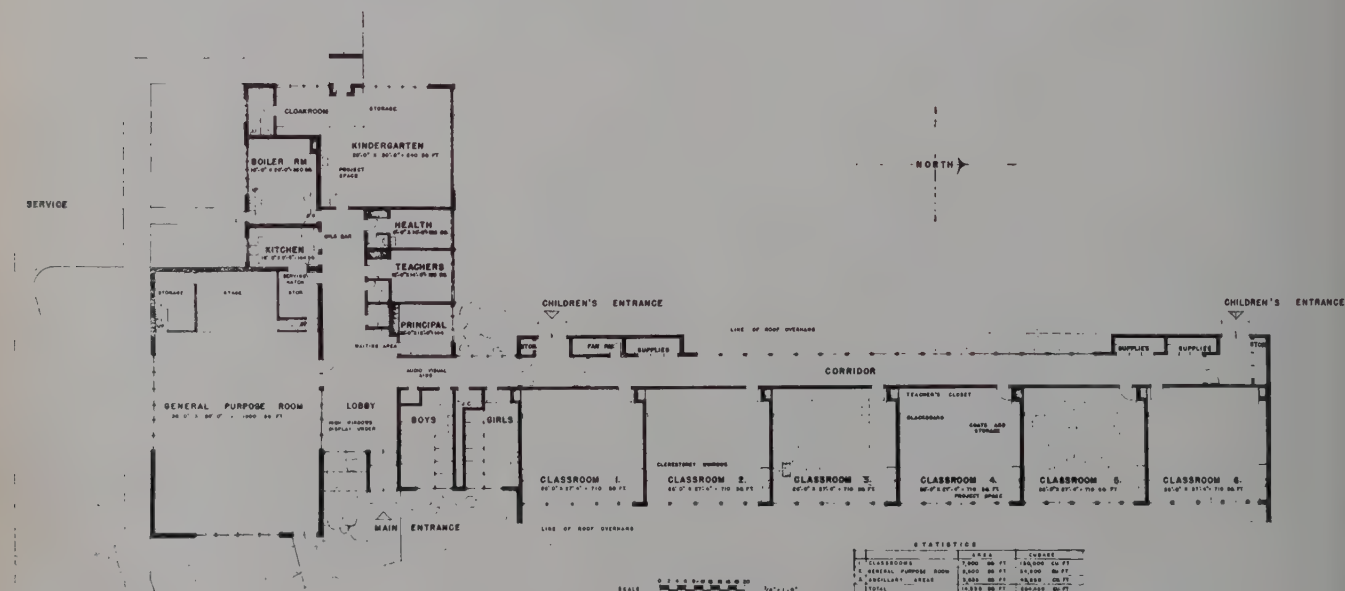
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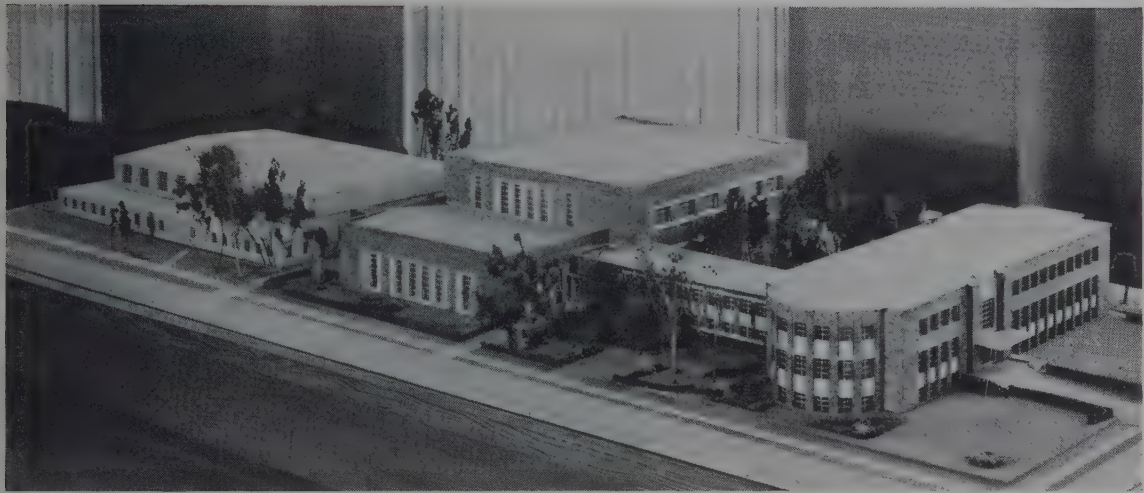
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View of Shoppersville Facing East

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Section of Specialty Shops



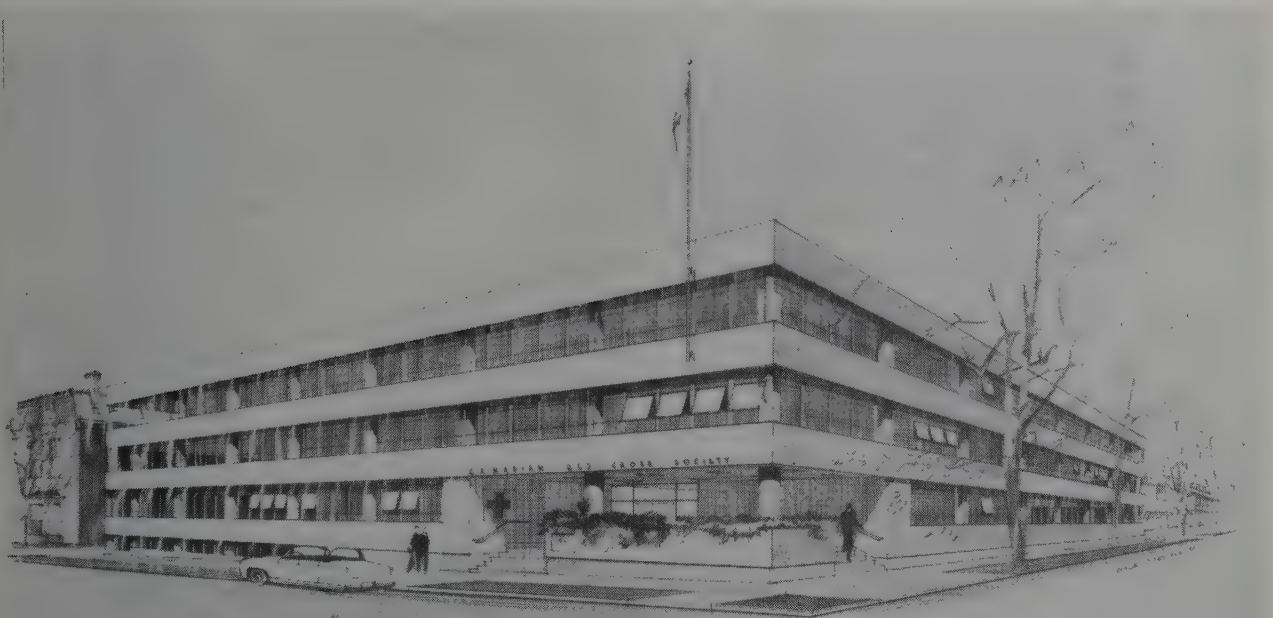


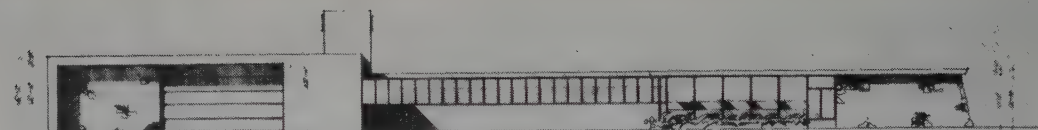
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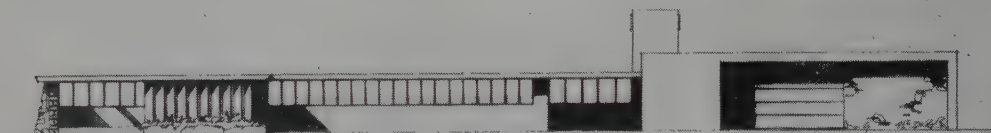
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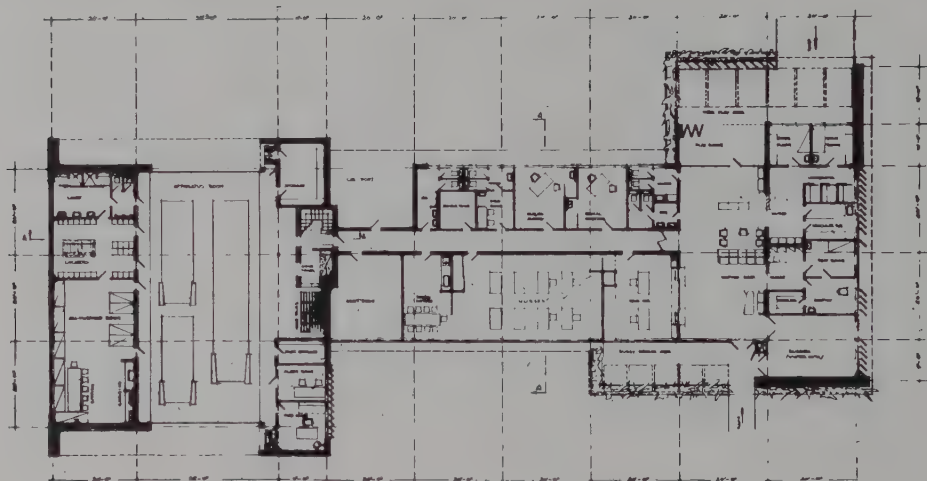




NORTH ELEVATION



SOUTH ELEVATION

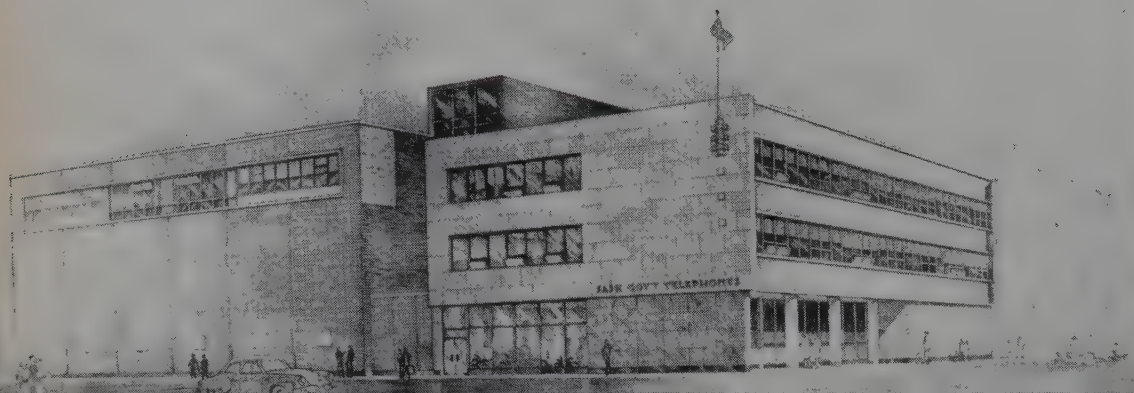


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STANLEY M. ROSCOE, CITY ARCHITECT, HAMILTON

NEW SASKATCHEWAN GOVERNMENT TELEPHONE BUILDING, REGINA, SASKATCHEWAN

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FORM — THE SPIRIT OF MAN

INTRODUCTION

IN THIS THESIS it is my intention to try to show how the variables of "personality" determine a subjective expression in the solution of any work of art, be it architecture, sculpture, painting, industrial design, or any of the other fields of cultural endeavour.

I have used as a basis of discussion the Gestalt theory of psychology. Within the realm of design philosophy this theory most closely parallels my own ideas. I realize that just as in the twentieth century's theory of relativity there is no one true movement or frame of reference when thinking about events of our world so in discussing the psychological activity of the human being or in interpreting the self expression of his art, there is no one theory that is consistent and comprehensive for all time. Life is basically a principle of unity or organization. We can say that man is alive, yet we seem to know life only as we apprehend it within ourselves. Mind is of a similar nature. Thinking, feeling, appreciating and a sense of values are centered in individuality or personality. They are the things that give sense to the human venture and the universe itself, yet they are not things that can be counted, measured, touched, or seen. The very existence of science and philosophy depend upon the assumption that the mind can distinguish between true and false judgments. The existence of art and religion depend upon the ability of persons to appreciate values and to distinguish between them. The traditional notion of man as a purely "rational animal" needs to be modified to the extent that we recognize the importance of impulse and emotion as well as habit and custom.

Under the leadership of Wertheimer, Koffka and Köhler a significant change in the approach to psychology has been made. It is a reaction against the purely analytic and "atomistic" methods and conceptions of Freudian psychology. This is the basic attitude of Gestalt psychology.

BACKGROUND

The "characteristic knowledge" of this century in the realm of scientific understanding is psychological. The most outstanding advancements that have been made in the realm of physics and chemistry are largely an application of known methods of research. The relative attitude that has evolved in our time toward the comprehension of the complex pattern of human nature and human experiences is new.

This discovery is not an isolated finding but is an evolutionary step toward simplification of the constant chaotic experiences playing on the "screen" of the mind. Before research could be applied to the study of psychology with any degree of normal results it was necessary to know physiology. Man's mind is made up of brain cells, tissues,

nerves, glands and senses; the process of motivating these cells need to be understood in terms of the biologist. Before biology there had to be chemistry, before chemistry, physics, before physics, mathematics and so on down through the pattern of evolutionary forerunners reaching back into the centuries.

The interests explored in this study are indeed old but the relative accuracy achieved is new. As shown, each step on the ladder of advancement had to be mounted in logical order before sufficient tools and data were assembled to go on to the next step.

The process of research used in furthering any science is now being applied to psychology. From this "characteristic knowledge" are being born conceptions of standards and values, hitherto untapped, of physical and emotional benefit to human nature and to human experience.

Adelbert Ames, Jr. bears out this statement in his disclosure that "... the origin and nature of our visual sensations, apparently shows that man's relationship to his physical environment and therefore to his artifacts is quite different from what most of us believe."^{*}

In man's attempt to control to better advantage the forces of nature, materialism has tended to predominate much of his thinking. Society has distorted the benefit of the machine. The need for material benefit has extended above and nearly cancelled out the conscious feeling for emotional benefit but the new values tend to reshape this outdated mode of thinking. The lack of understanding of these values causes a misinterpretation of the forces at work in shaping our contemporary cultural endeavours. This creates a tremendous barrier in their fulfilment. Learning to rethink our values with an eye to enlarging our vision is indeed a difficult task; revision of our habitual modes of thinking is no easier.

However, the mastery of our whole enterprise of living is being remade in a conception of individual maturity hitherto unrealized. This is what our past wisdoms have been leading up to. This, it would seem, is what we should now accept if we are to move forward out of the physical and emotional confusions and despairs of our day.

Various determinants have been used in the practice and theory of visual form. There are those who hold that art is merely the faithful recording of whatever percept, memory, image, or fantasy besets the artist's mind. Others, on the contrary, concentrate on the organizing power of the eye without any consideration that all creation of form involves a coping with the world of experience. Sometimes the picture is viewed as a sort of clinical map without awareness of the developmental stages in visual and motor organization.

^{*}Building for Modern Man—T. H. Creighton

According to the Gestalt psychology, the whole is not the mere sum of its parts. The way the parts are put together is the very essence of totality. A student, let us say, is perplexed with a problem in design. It baffles him for some time, then suddenly perhaps, in a flash, it is clear. He has applied the right *gestalten*, or pattern. A melody, to take another example, is made up of many notes. The separate notes do not make the melody; their arrangement in a particular pattern does. You may get a different tune from these same notes. You may also change to a different key, using different notes or parts and still have the same melody. You recognize the melody as a whole. Certain forms or patterns exist in the nature of things. We recognize these forms as wholes. The wholes produce the parts just as truly as the parts make up the wholes. Organization then, is a fundamental principle, not a problem to be solved by analysis. From a functional viewpoint, unity and wholeness are primary. This new descriptive unit is the "organic whole."

The psychological forces that determine artistic form operate essentially in the perceptual process of vision and in the area of motivation and personality. For the purpose of analysis these factors will be discussed separately. Actually, they interact all the time. There are other psychological forces that would have to be considered in a lengthier discussion but for purposes of this thesis they will be omitted — namely, thinking and memory.

Vision cannot be explained merely by the properties of the observed objects but is dependant on what goes on in the brain. To illustrate by a simple example: think of a red triangle in the centre of a rectangular grey ground. Objectively we have nothing but two areas of different colour, situated in the same plane, independent of each other and at perfect rest. If we examine the observers experience and consider at the same time what is going on in the neural mechanism of vision we realize, first of all, that we are dealing with a dynamic process. The triangle has broken up the unity of the ground and is constantly defending itself against the tendency of the plane to regain its homogeneity and to expel the invader. This is successful to the extent that the triangle appears to be suspended in front of the grey plane permitting the ground to continue behind the triangle and thus to maintain its wholeness. The triangle is also far from static. Its pointed corners stab outward in directed, centrifugal movements. Also the red being a more active colour than grey, shows the property of long wave-length hues, to appear closer to the observer. It advances toward him. Were it blue it would withdraw from him. Were it blue it would also be cold and contract toward its own centre, causing the triangle to appear smaller. Furthermore, the triangle is held in balance by its central location. If it were held eccentrically in the ground we could actually feel the push and pull that would tend to displace it, more strongly. Even in its central location our triangle is no more "at rest" than a rope that does not move because two men of equal strength are pulling on it in opposite directions. The opposing forces happen to balance one another. Nevertheless, this latent power of movement is perceivable to the sensitive eye.

This is not all. The shape and size of the two units constantly define one another, creating relative values of colour, shape, movement and perceptual distance. The smallness of the triangle relates the largeness of the ground. The stable verticals and horizontals of the rectangle are enhanced by the obliqueness of the triangle, and vice versa. The brightness and colour values also interact. The lightness of the ground darkens the triangle. The red evokes in the grey the complimentary green.

This simple example has been dealt with in some detail in order to emphasize how impoverished the facts would be if any description of form were given in the static terms of pure geometric quantity or location. Visual form is endowed with qualities of striving and yielding, contracting and expanding, contrast, adaption, advancing and receding. Only in understanding these qualities of form can we understand the mental impact of a painting, a statue, or a building and its capacity to symbolize the actions of life by means of physically motionless objects.

The visual dynamism of the "whole" form is not inherent in the static parts going to make up this "whole". We may ask then, "... where are the forces that constitute it?". Gestalt psychology refuses to describe it as an effect of empathy, that is, as a mere projection of previously acquired knowledge upon the image. They believe that the sensations of push and pull are the conscious counterpart of the physiological processes which organize the perception in the optic nerve centre.

According to this theory, visual dynamics is not a secondary reaction to stimulus. Although accidental, subjective associations relate to stimulus, it is suggested that this dynamism precedes the impact of the geometric pattern of shape and colour. This pattern is the result of organizing forces of which activity the observer is only partially aware at the time. It would thus seem that the dynamic or expressive forces of the image are the most powerful and are therefore more immediate than the static attributes of the shapes, size, line, colour, or location. These are later products of vision.

The question now arises, "What makes the man split the visual field into segregated objects?"

In 1920 Max Wertheimer, through experimentation, established a collection of factors as rules for visual groupings. Proximity was found to be the simplest condition of organization. Generally speaking, the closest distance between sensory units offers the least resistance to their inter-connection and thus makes possible the beginning of a crystalization into a stable whole. But stable relationships have other factors which help to determine a complete visual unit. These factors can be called the common denominator of form. Equal sizes, equal shapes, equal directions, equal values or textures all help to produce a dynamic tendency when viewed together. Today, these factors have been collected into one principle—the principle of similarity. According to the relative degree of similarity in any one perceptual field, so there will be a corresponding degree of connection or fusion.

This principle organizes the stimulus of vision in time as well as in space. The form pattern of the composition impinging on the observers mind is the most recent phase of a process within which memory traces interact accord-

ing to this principle. The relative strength of this stimulus to the previous memory patterns determines what any one observer will see at any given moment.

There is a more general law which encompasses this principle as a special case. The search for simplicity and the consequent easier understanding was found to be the trend in both the physiological and psychological fields of study.

Thirty years ago Wolfgang Köhler, a German physicist, wrote in his book "Die Physischen Gestalten", "The trend of the world pattern is a tendency to pass from less probable to more probable configurations or states." This seems to imply that to clarify the conditions of the complex environment about him, man is turning to simplification.

In the psychological field of study it was deduced from research, at about the same time, that there is a tendency for man to form sensory images of simplest organization. This means that the grouping of the elements in a visual pattern making for the simplest order of the whole context will, by and large, occur to the observer.

At the "Princeton Conference" in 1947, this same idea was again stated by Carlo Contreras. With man's environment and relationships becoming more and more dependent on group effort and with the pace of man's living habits becoming more and more hectic, he feels that the only way in which we can get back to understanding our "conditions" is through simplicity in design.

PERCEPTION AND PSYCHOLOGY

In the discussion, so far, the eye has been considered as an organism of somewhat self-contained properties. This view would tend to make the psychology of perception a short-sighted process. If applied to aesthetics it would lead to a narrow conception of purely "formal manipulations of images." In actuality it functions as part of the total mind.

There are two basic uses of our vision:

- (1) The organism scans the environment beyond the limits of the body to determine useful or dangerous things.
- (2) The eye receives impulses from outside serving to satisfy detached enjoyment and curiosity.

As such it is an instrument of observation at the service of vital daily needs reflecting the entire states of mental affairs called "personality".

The eye scanning the environment beyond the limits of the body is a basic means of understanding that environment. To illustrate this—any movement in the visual field automatically attracts attention. Movement denotes a change of conditions which may call for a reaction. Uninteresting things cast their image on the retina but are usually not consciously perceived.

Much of man's selection of important things relies on appearance. His interpretation of the surrounding impacts relies on his own important subject matter. In the minds of primitives and the young minds of children the basic judgments of "things" about them depends a great deal on their direct interpretation of the perceived form. It is not necessary for any one form to have but one meaning. In this way, certain abstract forms may be "real" things

endowed with any sort of "real" meaning but beyond the comprehension of any other mind.

The child conquers form by observing the objects around him. By an exploring process he will transfer with crayon onto paper his representations of his environment. The general law of striving for simplicity holds for children as well. They search out simple structure patterns and gradually conquer simple geometric forms. To these they will attribute characteristic interpretations—the towering size of father, the generous spreading of a tree, the flimsiness of smoke and so on. In this process of understanding and interpreting, it has generally been found that the child derives a great deal of pleasure in making these character discoveries. In this way he is also grasping something of the nature of these objects. Further development of the basic geometric shapes become a source of pleasure in themselves. In the free development of abstract, non-representational forms, a meaning of something very real seems to come to the child. Here we see a constant interplay between the growing complexities of the environmental forms that can be mastered and the subtler observations of reality. There is a noticeable recognition that richer forms do better justice to more complex ideas.

The process of clarification of forms to the child brings integrated visual patterns of personally suitable forms to suitable objects. An association is thus being built up which in terms of memory and thinking will have influences on future interpretations.

Verbal language is a tool—with it we order our experience, matching information which has been abstracted from the world around us in linguistic units of words, phrases and sentences. What is true of verbal language can be seen to be true of visual language also. Educators and psychologists are beginning to realize the benefits in using vision as an active language to help train young minds.

Considering part two, pictorial form will serve to illustrate most clearly. It can be broken down essentially into four factors:

- (1) Structure of the images of external objects projected on the eye.
- (2) The formative powers of the visual mechanism.
- (3) The need for the organism to select and understand.
- (4) The reflection of attitudes, moods, temperaments, tensions and inner conflicts.

The first factor in part two bears on the realistic truthfulness of pictorial representation. The second accounts for the exploration of shapes and for composition as pleasing arrangements of balanced form. These two have been dealt with in the first section.

The selective factor determines subject matter and form manifesting itself in pictorial representation. Thus in history we can trace the areas of thought considered by the artist—or his patron—as important. In different eras of culture, emphasis has been given to different form selections. Some periods concentrated on the human form, some on nature, some on goods of consumption. There are, under certain conditions, times when art withdraws from subject matter altogether. Then, form is influenced

with concern for, or neglect of, detail. The dependance of form factors (size, shape, location, proportion, shading, colouring or direction) on the personality of man is being studied in extensive psychological tests. With certain precautions it is hoped that results of these tests may be applied to an analysis of form in light of personality.

In an attempt to determine whether the personality is projected into expressions of form, systematic attempts have been made by therapeutically oriented psychologists to understand pictorial representations as projections of the human personality. They approach the problem from two distinct ways.

One of these approaches can be termed "Freudian" in that the correct analysis of the symbols expressed depends on the comments of the individual who produced them. This is the means of the "Psycho-analysts." Many of these men in interpreting these symbols match up their data with "dream-book" interpretations. This method when used alone makes for an embarrassingly shallow approach to art. Visual form becomes, under this system of analysis, a code language used by the artist with monotonous insistence. Only the avowed practice of some surrealists, who have institutionalized Freud, permits us to be sure that they do what the analysts says they are doing. This code is termed "METAPHORIC SYMBOLISM". A mandolin might stand for a woman, a man for the artist's father, a bird and a cave for the male and female genitals.

Only in terms of institutionalized symbols are these safe methods of interpretation. This happens only in the case where they have become consciously established by cultural convention. For instance, in Christian art, the dove stands for the Holy Ghost and the lily for virginity. In the use of these symbols alone there can be no proof of meaning unless a reliable depth analysis of the particular artist is available.

The other approach is termed ISOMORPHIC SYMBOLISM. Here the perceptual quality inherent in the form itself is used.

The investigation of R. H. Alshular and La Berto Weiss Hattwick from their book "Personality and Painting" will serve to illustrate the methods of deriving this symbolism. An analysis was made of a large number of "designs" done by nursery children. These were compared statistically with what was known about the children themselves. Here certain "normal" results were noted:

- children preferring the warmer hues showed "warmer" relationships to other people.
- cold colours were more indicative of more controlled behavior.
- overlaying of colours occurred in highly repressed children.
- children who used heavy strokes, squares, rectangles, or verticals were more assertive by nature.
- self centered children liked circles in their designs.

In order to interpret these results it was necessary to assume that structural characteristics of visual form are spontaneously related to similar characteristics in human behavior.

Similar physiological tests were made. Here it was found that a person's mood coincided structurally with bodily behavior which accompanies that mood. The ges-

tures of a dancer, the motions of a towel on a clothes-line or the shape of a cloud, contain structural features whose kinship with similarly structured features is immediately felt. If it is true that structural similarities transcend the difference between body and mind and make for unified total behavior and experience, then it should be expected that the child will choose for his pictorial representations the appropriate forms to match his attitude. Here again is a parallel in the fields of physiological and psychological studies.

The term "isomorphic" is used by the Gestalt psychologists to describe identity of structure in different media. Thus when creative expressions relate the total human experience the symbols are justly called "isomorphic symbols".

Under this theory, personality is essentially derived from two main factors: influences of heredity and influences of environment. Certain breakdowns within these influences are possible. From these an attitude of life may analytically be derived, but the whole human, being greater than the mere parts, means the addition of something extra. This cannot be calculated and is "one" with the total man. How this extra is expressed indicates the individuality of free creative spirit where every man leaves something of his own "personality" in his creative endeavours. The sum of the parts makes up the whole, but the whole is greater in essence than the sum of these parts; to consider the total organism called man we must *start* with the total man.

DESIGN

The first requisite for any design must be a "specific" problem. The very incentive to live, for human nature, is the constant effort to fill differing levels of physical and emotional requirements. Thus, by a specific problem, I suggest that one particular phase of this "competition" is required to be solved. The physical and economic resources, necessary to a solution, are focused by the clients decision. It may take the form of a building, a locomotive, a lamp, or a piece of sculpture. Thus it represents the first essential factor to bring about more ordered and harmonious environment in which to carry on this struggle of life.

Once this decision has been settled upon, the client will call in the designer. This decision toward a *particular* man immediately conditions the solution.

From the previous section it has been shown how the mind and the eye interact in a never ending chain of influences creating for the designer a personal philosophy based on the intricate play of outside influences, pictured as ideas, from which mental associations are built up. We have then a "conditioned" man who, in order to orientate himself into the problem at hand, must depend on his own philosophy, modified and moulded with the greatest possible "objectivity", to the requirements of the client. The only manner of interpreting these requirements for the problem lies in his understanding of another person, the client, who also has a mind and eyes, associations, social orders and all the rest of the influences that go into making up a personality.

In the previous section we also see how personality cannot be fully comprehended, due to the infinite number
(continued on page 194)

NEWS FROM THE INSTITUTE

THE FORTY-FIFTH ANNUAL ASSEMBLY OF THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA, MAY, 1952

Report of Council

With expressions of pleasure and welcome concluded for the moment, we will now present the Report of Council on the activities of the past year.

Before proceeding further however, it is our solemn duty to report with deep regret the passing of Our Gracious King, His Majesty, George the Sixth.

Expressions of sorrow from the Royal Architectural Institute of Canada were respectfully conveyed to Queen Elizabeth and the members of the Royal House by your Officers, through the proper authorities, and were graciously acknowledged.

At the same time we regret the passing of many of our own members during the year and we now offer the respects of the profession to those who have gone to rest.

We will honour their memory by standing while the names are read —

British Columbia — William Frederick Gardiner.

Nova Scotia — J. H. Whitford.

Ontario — Arthur J. Freestone, Charles E. Langley, David W. F. Nicholls, W. Stuart Pavey, Hugh C. Stewart, James Thompson, Thomas R. Wilks.

Quebec — R. Chenevert, J. C. Drouin, S. Frappier, W. Gordon Lyman, Lucien F. Keroack, G. M. Stewart.

Saskatchewan — David Webster.

In reviewing the general status of the profession during the past year it hardly seems necessary to present in detail all the varied elements, some unwelcome, which have to a certain extent modified our endeavours. As citizens, you are doubtless aware of the changes in our economy due to world conditions beyond our immediate control, and the additional burdens imposed by our National effort, to meet them. Storm signals, it is true, were flying when we embarked on '51 and in some respects their characteristics appeared forbidding. Nevertheless the fates have not been too definitely unkind and we seem to have survived, with further reasons for hope in the destination of Humanity, our Country, and ourselves. Changes in the economic pattern were naturally a reason for changes in mind and outlook but since we must live by faith not by sight, the significance of freedom, courage, as well as purpose, should be emphasized while arriving at conclusions. On the other hand the progress of the Institute has been sustained at an increasingly high level aided by the combined efforts of the profession at large. At the National level, your officers have endeavoured as far as possible, to further the objectives of the Institute and the interests of its members. As might be anticipated the results have not always matched our desires but avenues have been opened in directions which were formerly to a great extent, rather restricted. In general, it should be observed with some

satisfaction that the value of the architect in the National effort, is being increasingly appreciated. National Defence preparations have provided professional participation to a greater extent than upon former occasions of a similar nature and while expediency, in the initial stages, called for some concentration of services, it is evident that efforts are now being made towards a more equitable disposition of the work involved. The early conditions were understandably the cause of concern in some sections and as a result, one of our Component Societies saw fit to present a Brief on the situation to the Federal Authorities. The submission, in a large measure reflected the general state throughout the country and was supported by the Institute.

Soon after our last Annual Assembly the question of Registration raised its head and at the time we submitted suggestions to the Department of Labour in the matter. Our idea being, as you may recall, to permit the profession to carry out the registration of its personnel, so that the compilation might be complete in all respects. In spite of our approaches to the Minister of Labour and his subsidiaries in the Office of Technical Personnel, the results were unsatisfactory from our own point of view. To register the profession with the sole aid of an R.A.I.C. membership list has obvious limitations while the registration of the personnel which forms an important background to the private professional effort remains in obscurity. In this connection it might be observed that an effort was made by our Committee on Public Information to obtain a survey in respect to employment but it is our impression that the way is still open for our Component Societies to collaborate further with the Institute in a much more comprehensive survey of membership qualifications at large.

We would also note the successful arrangements made by the Institute, appropriately enough, with the Department of Health and Welfare, for the distribution of a booklet entitled "Technical Guidance on the provision of Air-Raider Shelter", which with all its perhaps unfortunate implications we commend to your notice. During the year Officers of the Institute collaborated with members of the Canadian Construction Association and the Engineering Institute in the preparation of understandings concerning "Tendering Practices", the amicable results of which we are pleased to report were published in a recent issue of the *Journal*. With the assistance of one of the Canadian Arts Council's Committees the conditions governing the Olympic Arts Exhibitions and awards were made available to our members. In view of past success in this activity we hope the representation from Canada will be in accord with qualifications. It gives us pleasure, in drawing to your attention the report on the R.A.I.C. College of Fellows' Scholarship as another milestone in the progress of the Institute.

Housing persists as a Professional and National enigma with the Federal Authorities apparently continuing to

hold the reins and to some extent we regret the limitations which prevail along the path of desirable collaboration with others, in this matter. Central Mortgage and Housing Corporation have informed us of desires to interest the profession in the designing of several types of houses by individual architects, to encourage the creation of a greater variety in future Housing groups. Opportunity to participate in Site Planning is also offered but we regret that circumstances have not permitted our following up the latest developments. As a professional responsibility in this matter of Housing we understand that material of value to the profession is to be presented by the *Journal* in collaboration with members of the staff of C.M. and H.C.

Approaches to the Institute have been made during the year by two Church groups desiring to obtain more or less stock designs for the guidance of Church Committees in various localities. The question of holding a competition was discussed, but in view of the complex conditions encountered, the idea was finally abandoned. Meantime, the interested Ecclesiastical Authorities are concerning themselves with the acquisition of photographs showing completed churches, varying in size and cost, to be presented in brochure form, for the delectation of ambitious parishioners. In view of the comparatively large sum being set aside for the creation of new churches by these groups, we respectfully suggest that our members check up on their devotional duties as well as their designing abilities.

We are also pleased to report on the activities of the profession during the visit of the Princess Elizabeth and the Duke of Edinburgh. In a majority of cases the services of the profession were called upon to participate in the creation of the required decorations with notable results. As a matter of duty, the respects and expressions of our highest esteem were conveyed to the Royal couple while visiting Canada.

In the matter of Income Tax deductions for pension funds for members in private practice which has been under study since our Winnipeg meeting of two years ago, no definite progress can be reported. We note with interest that this subject was introduced by the Canadian Chamber of Commerce along with other matters which they recently presented to the Federal Authorities in Ottawa. Our legal advisor, Mr Arthur Fleming, has kept in touch with the aims of other professional groups but since the Government appears to have set its own plans for pensions, in the Social Security pattern of the day, the matter appears to rest in the lap of the unknown—for the time being.

As a matter of general interest we are pleased to report that about a year and a half ago your President and Mr Chas David had the pleasure of meeting a Mr Francou from France. Mr Francou is an architect holding a French Government Diploma but now engaged in the manufacture of clay-tile products, a business bequeathed to him through family interests. His father was also an architect. As a result of our interview and subsequent correspondence, the Institute is now in possession of a collection of the Architectural books which belonged to these two gentlemen. According to some of our French speaking confreres, the volumes include rare editions and while their subject matter may not be of immediate value to the

contemporary minded, we should be grateful to Mr Francou for his thoughtful contribution which may form the nucleus of an Institute library. The volumes are at present in my hands and when the Institute shelving develops it will give me much pleasure to transfer their keep to the Institute "Librarian". While Fellows of the Institute are acquainted with the idea of bequeathing, by means of a clause in their wills, something to benefit the Scholarship fund in a pecuniary sense, we also commend for consideration the bequeathing of some books from your respective libraries so that we may now endeavour to build up a collection, in keeping with the increasing stature of our organization. Our relations with "Foreign Societies" of Architects in the broader aspects of International relations are still circumscribed to a great extent by our own Executive limitations. The adventure of the Institute in this direction through the Union Internationale des Architectes has proved of doubtful value on both sides, due to the factor mentioned and it is our present intention to withdraw regretfully, until such time as our re-organization may permit a more worthwhile contribution.

The general status of the profession in relation to Provincial statutes is presented for your information through the Report from the Committee on Professional Practice and Usages so that we refrain from further comment, excepting to point out that our professional gains do not altogether measure up to our desires.

It is a matter of the greatest pleasure to omit from this report the admonitions which have to an extent characterized former ones, in reference to the necessity for the Institute engaging an Executive Secretary with Headquarters in Ottawa. In this important matter we think the Institute at large, is to be complimented on having reached an extremely desirable goal and we hope that the joint efforts which have made this shadowy dream a reality will be fully appreciated. The crying necessity for this important step in the history of the Institute, is only too well understood by officers who have served. While we look for no miracles in this age of realism, on our short acquaintance with the development, the benefits we anticipated are already in evidence although the exigencies of moving have created difficulties, to meet which all efforts humanly possible are being directed. This acquisition to our visible effects is of course only a beginning, and we must now devote ourselves to the completion of the task, through future increases to our Staff in accord with the growing requirements of our profession. While vertebration at the Provincial level is most desirable, Canada is calling and it would appear logical that the Institute be redesigned to meet the call!

In the preparation of this submission it will be realized that the limitations of time and space are factors beyond our personal direction and out of respect for these, we have to a marked extent, avoided reference to the performance of our various Committees. Their reports are further indication of what can be achieved when there is the desire and while they are more or less described as "Standing Committees" their efforts on your behalf are obviously by no means stationary! These reports continue to be of more than passing interest and your Council offers

to the respective Chairmen, its very sincere thanks for their unselfish support during the past year. We also express our appreciation of the loyal efforts of our 1951 Staff, Miss Mary L. Bilton, Secretary and her assistant, Mrs Owen. A year ago we gave a graphic description of the area in which they performed their duties but this is now history! In the move to Ottawa, Room 605, 88 Metcalfe Street, for your record, we regret the circumstances which prevented our retaining the services of Mrs Owen but consider ourselves fortunate in having persuaded Miss Bilton to continue her valuable services in the interest of the Institute. The progress of our new Executive Secretary, Mr C. J. G. Carroll, (now developing his professional teeth in the more congenial surroundings, this reference applies of course to the increased office facilities), also calls for favourable comment and we bequeath him with confidence to future Presidents.

Again it is our pleasure to thank the legal advisor of the Institute, Mr Arthur Fleming whose genial presence assists greatly in the taking of his guidance and opinions, apart from breakfasts!

The thanks of the Institute are also directed towards our R.I.B.A. representative, Mr L. Sylvester Sullivan, Hon. F.R.A.I.C., of London, whose continuing interest on our behalf is highly appreciated and of definite value.

In keeping with the spirit of the exceptional circumstances connected with this Annual Assembly, the Executive Committee decided to award Honorary Fellowships to two of our distinguished visitors—Mr Glenn Stanton, President of the American Institute of Architects, and Mr A. Graham Henderson, President of the Royal Institute of British Architects. As far as we are informed, this is the first time we have been honoured by an official visit from Presidents of these important sources of professional endeavour and we extend to them our very hearty greetings. In these greetings it is also with pleasure that we include Mr C. D. Spragg, Secretary of the R.I.B.A. who accompanies the President and Mrs Henderson. On the purely domestic side we are glad to report that the Executive have also seen fit to award an Honorary Fellowship to two highly respected members—Mr Charles Thompson of Vancouver and Mr F. J. MacNab of Montreal—both well known for their professional abilities and interests. The Financial position of the Institute is well explained by the Report of our Honorary Treasurer, Mr Morris. His care in husbanding the development of its resources, is of definite significance for the future. While considering financial aspects we would offer to the group which guides the affairs of the Institute *Journal*, expressions of our sincere appreciation. To the Chairman, the Board, the Editor and the Publisher, the membership are definitely indebted.

In conclusion we would offer our very cordial thanks to Mr Peter Thornton, President of the A.I.B.C. and through him, to his Council and members, for their efforts on our behalf. To the Chairman and members of the Committee in charge, we extend a special word of thanks for their particular contribution to the success of this Forty-Fifth Annual Assembly of the Royal Architectural Institute of Canada. Forty-five years seems an excessive length of time for us to have taken in crossing the Rockies but the cordial

reception will, we hope, entice future Executives in this direction.

Respectfully submitted on behalf
of the Council
by
J. ROXBURGH SMITH
President.

RESOLUTIONS DULY CARRIED AT THE ADJOURNED SESSIONS OF THE 45TH ANNUAL ASSEMBLY

THAT the Date and Place of the next Annual Meeting be left to the discretion of the incoming Council.

Moved by: J. H. Craig; Seconded by: Peter M. Thornton.

THAT the R.A.I.C. continue any practicable steps which will lead to the retention in Canada of young University graduates, in order that their services may be available for the continued development of our country.

Moved by: A. J. Hazelgrove; Seconded by: A. J. C. Paine.

THAT the Federal and Provincial Governments be approached immediately and requested to establish as a principle that, in concluding arrangements with foreign companies for the development of Canada's natural resources, prime consideration be given to provision for the employment of Canadian architects and other professional and technically trained personnel in such developments.

Moved by: Gordon Adamson; Seconded by: Peter M. Thornton.

THAT the R.A.I.C. take whatever steps it may deem desirable for the promotion of the principle of holding, whenever feasible, architectural competitions throughout Canada, for public and semi-public buildings, in order that the younger architects may have the opportunity of developing their skill in such work and thus more readily become established in their profession.

Moved by: Forsey Page; Seconded by: H. Ross Wiggs.

THAT, in the opinion of this Assembly, the continued inadequacy of the housing program constitutes a major threat to the healthy development of the Canadian people, and that it be an instruction to the incoming Executive to urge on all relevant authority the prime necessity for more effective action.

Moved by: A. J. Hazelgrove; Seconded by: A. J. C. Paine.

THAT the 1952 Council be directed to make arrangements, if possible, under which members of Standing Committees may hold one other meeting during each year, in addition to the regular meeting held prior to the Annual Assembly so that the activities of the members may be better co-ordinated,

And be it further resolved THAT the problems of co-ordinating the work of Standing Committees be added to the Agenda of the Annual Assembly.

Moved by: Forsey Page; Seconded by: H. H. Simmonds.

THAT the matter referred by the Architects' Association of New Brunswick, namely: Consideration and some recommendations for standard practice in connexion with tendering, and particularly in connection with how

many sets of plans and specifications should normally be issued to General Contractors and/or others — be referred to Mr A. J. C. Paine for discussion with the C.C.A. and report to the incoming Council for action.

Moved by: H. H. Simmonds; Seconded by: Peter M. Thornton.

THAT our thanks be extended to all members of the A.I.B.C., and those other friends and companies, who have devoted so much time to the success of this Assembly.

Moved by: Louis-N. Audet; Seconded by: A. J. C. Paine.

1951 COUNCIL MEETING, HELD ON APRIL 30TH, 1952

THAT it be recommended to the 1952 Council that steps be taken to study and prepare for adoption revisions to the By-laws of the Institute, of which many have been made necessary by the removal of the Executive Offices of the Institute to Ottawa, and that it be recommended to the incoming Council that they give consideration and study to a draft, presented to this meeting by Mr R. S. Morris of section and sub-section headings, which may help in the arrangement of the set-up of By-law revisions.

Moved by: A. J. C. Paine; Seconded by: H. Claire Mott.

THAT the Report of the Editorial Board be received with congratulations on having completed another successful year, and that the Editor and Publisher be complimented on the form and content of the *Journal*, and its continued healthy financial condition.

Moved by: R. S. Morris; Seconded by: A. J. Hazelgrove.

BUSINESS MEETING OF THE COLLEGE OF FELLOWS, HELD ON APRIL 30th, 1952

THAT the Scholarship Selection Committee be composed of not more than five Fellows nominated by the Officers of the College of Fellows of which Committee, not more than two members shall be officers of the College.

Moved by: Chas David; Seconded by: A. J. Hazelgrove.

THAT the work of Jas. H. Craig, who for many years has been a member of the Council, and of the Executive Committee of the Royal Institute, be recognized as an outstanding contribution to the profession, and that the appreciation of the Institute be so recorded, and communicated to Mr Craig.

Moved by: R. S. Morris; Seconded by: J. Roxburgh Smith.

FELLOWSHIPS

The *Journal* is pleased to receive notice from the Registrar of the College of Fellows, Mr W. Bruce Riddell, of the following elections to Fellowship in the Institute.

Honorary Fellowship

A. Graham Henderson	Glenn Stanton
F. J. Macnab	Charles J. Thompson

Fellowship

W. Michael Brown	Henry Holdsbys Simmonds
J. A. G. Easton	Fred Laughton Townley
John M. Kitchen	Edward J. Turcotte
Gordon Leslie Russell	

THE ANDREW COBB MEMORIAL DINNER, A reminder of its meaning

As the years pass it is fitting that we make explanation of this particular event of the Annual Assembly, for explanation is due to those who by reason of age or circumstance had no opportunity to meet the man whose memory we honour.

Who then was Andrew Cobb, and why is this the Andrew Cobb Memorial Dinner? Andrew Cobb, of the Maritimes, was a distinguished architect and a lovable character, whose works and personality endeared him to all who were privileged to know him. His architectural work remains as scholarly and distinguished evidence of his ability and character. To Cobb the mean and the meretricious were anathema, and as with his work so his relations with his fellows. A happy soul, he radiated friendship and goodwill.

At the business sessions of our annual meeting he was a healer of contentions and at the extra-mural gatherings he provided a fund of entertainment. It is a mark of greatness when one of exceptional attainments can free himself from any suggestions of austerity and stickiness and mingle with lesser mortals on a basis of equality. Such a one was Andrew Cobb. The business of annual assemblies being over, he became the entertainer, the prestidigitator, the impressario of the musical saw, and the producer of that type of mystery where the senses were in conflict with reason.

For many, many years we anticipated and enjoyed Cobb's unique contribution to our meetings. Then came that unhappy time when we learned that tragedy had claimed his life, and never again in this world should we meet this happy warrior. We mourned, but not as men without hope, and, in that hope, the decision was made to keep green the memory of Andrew Cobb in this the annual Memorial Dinner.

That, in brief, is the record of our affection for Andrew Cobb and the reason for this gathering. It is fitting that it be a happy one, for Cobb would have had it so. I would like you to feel as I do, and, in particular, of Andrew Cobb and of others who were once in our company as present, though unseen, and being present as still radiating those qualities of friendship and happiness for which he was so beloved — and which to those who knew him remain as precious memories.

A. J. Hazelgrove

CORRESPONDENCE BETWEEN THE PRESIDENT OF THE R.A.I.C. AND THE PRESIDENT OF THE R.I.B.A.

My dear Graham Henderson:

In the aftermath of an Annual Assembly some impressions may admittedly be obscure but there is no discernible trace of this element while we consider the honour and pleasure experienced by our members in greeting your genial self, Mrs Henderson and Secretary Spragg. A rare trio of Ambassadors, whose trail across Canada is indelibly marked by good fellowship and professional appreciation.

If we may be permitted to say so at this close range, we feel that the benefits derived from your visit were well and fairly distributed.

Your expressed desires, to meet and see us as we are in Canada and to assist in further development of our cordial relationships have, we are sure Sir, been fulfilled.

On our side, apart from the other elements indicated, the generous "Press" which resulted from your presence has been of inestimable value to the profession in general and this aspect will be remembered with due appreciation.

May we hope that this pleasant incident in the course of our relationship, is only the forerunner of a reciprocal arrangement which could have far reaching mutual benefits.

We are satisfied in thinking that your visit to the United States provided added interest to the extensive round-up and assisted very materially in strengthening our professional as well as our human affinities.

No doubt much more remains to be said and reports from both sides of the Atlantic will be awaited with interest.

In the meantime Mr President, please be good enough to convey to your Officers and Council our very warm greetings, along with our assurance that the unanimous approval which they gave to your visit was highly justified, in the light of the enjoyable and excellent results achieved.

We were all glad to hear of your safe arrival home and trust that the physical effects of your travels are not too pronounced.

With kind personal regards and all good wishes to yourself, Mrs Henderson and Mr Spragg.

Yours sincerely,

J. Roxburgh Smith

Dear Mr Roxburgh Smith:

Now that we have returned from our highly interesting tour of Canada and the United States, we should like not only on our own behalf but speaking for the Council of the Royal Institute of British Architects generally, to say how grateful we are to the Royal Architectural Institute of Canada for all the hospitality, kindness and friendship shown to us during our all too hasty tour and particularly for making us so welcome at the Annual Assembly in Vancouver. We feel that apart from the enjoyment which we personally derived, it was a really useful thing for the Royal Institute of British Architects to have this opportunity of the President and Secretary meeting our professional friends in Canada personally and we hope that you, for your part, feel that it was a benefit to the R.A.I.C. and the architectural profession in general.

We should be grateful if you would on the next suitable occasion express our sincere thanks to the Officers and Council of the R.A.I.C., and then we are most grateful for your own personal kindness and hospitality and for having made such admirable arrangements for our tour. We could only wish that it had been possible for us to have spent longer with you.

Mrs Henderson joins us in kindest regards and the best of good wishes to Mrs. Roxburgh Smith and yourself.

Yours very sincerely,

(Sgd.) A. G. Henderson, President,

(Sgd.) C. D. Spragg, Secretary.

ALBERTA

The annual Assembly of the RAIC at Vancouver this year was an event of very special importance. It seems right that some appreciation and comment from Alberta should be made here. That an association with headquarters in Ottawa and a large majority of its members in eastern Canada should hold a general meeting in Vancouver is itself a considerable physical feat. That it was so successfully carried out is to the credit of both east and west. Many members who came from the east must have done so at considerable sacrifice of time and expense. It is to be hoped that these realize that this was by no means done in vain. This western meeting has had results not easily measured. It has had a binding and consolidating effect deeply appreciated in the west, which has hitherto felt too much isolated from the Institute's affairs. Important problems relating to the whole of Canada were discussed together, some that can be dealt with only from a federal standpoint. We can now feel that we can act as part of a single Dominion-wide association. At the moment this particularly concerns Alberta on account of its new Architects' Act, some of the clauses of which, loosely expressed, are apt to be interpreted in a way prejudicial to the practice of the profession.

To most of the Albertan architects this visit was not the first. To them the winding through the mountain passes by car is a pleasure that never palls. The journey by air has its own fascination. It not only presents the otherwise formidable barrier of the Rockies as a frozen ocean of tossing billows but it makes B.C. a more real neighbour to Alberta. The rapidly increasing industrial production of British Columbia is more and more supplying Alberta markets and facilitating building operations. What this means can best be appreciated by those who endured the transportation delays of five and twenty years ago.

In regard to comment heard regarding the assembly itself; the Manufacturers' Exhibition, a wonder of swift appearance and disappearance, was highly appreciated. At the adjourned meeting of the Assembly, for which it was feared that only a corporal's guard might be present, some very vital questions were raised and seriously and profitably discussed so that it turned out to be an important part of the proceedings. At the meeting of the Editorial Board it was decided that a larger proportion of foreign work would be desirable. The present writer advocated, as a regular feature, an illustration of some fine historical work accompanied by a live and thoughtful commentary to remind readers that, whilst the passing show necessarily engrosses a large part of their attention, yet the rocks from which we are hewn furnish the raw material and background of architecture of all time past and to come. This was probably a voice crying in the wilderness. Of the seminar held on the Saturday afternoon, the first part, during which lantern slides of students' work were shown, some members expressed regret that there was barely time to recognize what one represented before the next was offered for decipherment. In the second part of the seminar, however, Mr. Ernest Mundt, of the University of California, sketched a philosophy of art and architecture and then had all the answers to the many questions shot at him from the audience. The room in which this was

held was filled to capacity. Many comments, especially from the younger architects, were to the effect that this was one of the most interesting parts of the proceedings, and that similar seminars should be carried on in all provinces. It is true that men with Mr Mundt's ability to conduct such a seminar are few and far between, yet the appetite for this sort of discussion seems to be so keen that local versions on lesser scale might well be instituted.

No doubt many enjoyed various extensions of their trip in and around Vancouver, a city beautiful for situation. Perhaps even Vancouver residents barely realize how unique their city is. The programs might well have made more accented reference to Stanley Park, whose interest is by no means exhausted by taking a drive around. The primeval forest in the heart of the park is unique and, to many, a walk through this is a wonderful and intensely interesting experience. Here the creative and destructive forces of vegetable nature can be seen in action and conflict as nowhere else in Canada.

This brief letter has necessarily touched only a few aspects of the meeting. I should here again like to emphasize that it has created in the west a feeling of unity in the profession and thereby has set the RAIC on a higher plane as a Canadian institution. The genial presence of Mr Henderson, president of the RIBA, and his secretary Mr Spragg, even widens its horizon to the Commonwealth and that of Mr Mundt to this continent.

Cecil S. Burgess

FORM—THE SPIRIT OF MAN

(continued from page 188)

of variables that make up a person. These variables then represent a sort of barrier in that these two personalities can never totally understand one another. Although this barrier can never be fully surmounted it is necessary for the designer to try to understand as fully as possible the "influences" conditioning the clients decisions. In this way there is a partial fusion of the philosophies of both client and designer, helping to broaden the visual scope of both persons.

The aspect assumed by the designer in centering his energies into the solution of the problem is a focusing of his "vision" into one of the many solutions available for this or that particular set of circumstances. The final analysis breaks the mental processes involved in creation into two basic units. On the one hand there are those determinate areas of vision from which certain results can be stated. The method used is research into activities of large numbers of persons who have had, generally speaking, much the same environmental influences. On the other hand there are the indeterminate areas of the "neural optic mechanism" in which all persons vary. The variation differs from person to person and from day to day. With change so frequent, attempts at considering this aspect of the total man with a view to some consolidation in his creations would be a physical impossibility.

The duty, therefore, of the individual is to broaden his visual scope thereby enlarging his total personality.

The psychological data is put before us for our use. The

discoveries of this "characteristic knowledge" are directives whereby the designer may orientate himself according to the new purposes and value-qualities emergent in both group and individual.

It is then the responsibility of the designer "... to be aware of the nature of these emergences and to provide continually new artifacts which will enable both groups and individuals to carry out their emerging purposes and to create new emergent value-qualities."

CONTRIBUTORS TO THIS ISSUE

Frank R. Lount is a contractor in Winnipeg, and has recently erected a building using the Youtz-Slick Slab Lift Method technique about which he writes in this issue.

Ernest Mundt, studied arts, crafts, history and architecture in Germany. (Graduate in Architecture, Berlin — 1930). Practiced architecture (residence, furniture), in Germany until 1935. Guest of Turkish Government 1936-1939. Designing school buildings, devising curricula for vocational schools. University of Michigan, 1940 to 1944. Brooklyn College, New York, 1945-1946. California School of Fine Arts since 1947. Director since 1950. Creative Sculpture since 1944 (last shown at Museum of Modern Art, 1951).

Published: "A Primer of Visual Art", Pelligrini & Cudahy, 1952. "Art, Form and Society", University of California Press, scheduled for summer, 1952. Articles in *Art Quarterly*, *Arts & Architecture*, *College Art Journal* and others.

Clifford Wilson graduated in 1952 from the School of Architecture, University of Toronto, when he received the RAIC Medal.

The article published, under his name, was a thesis written by him in his fifth year at the School.

LETTER TO THE EDITOR

Sir:

I was delighted to read your good editorial about John Roxburgh Smith. He has, throughout his term, been very close to us down here, having attended two conventions, and having always shown a keen interest in what we were doing.

This close and friendly feeling has recently been reflected in making President Stanton an Honorary Fellow of the RAIC. The Institute has made sure of continuing this close relationship by making Mr Smith an Honorary Corresponding Member, as you undoubtedly know.

We always look forward with the keenest pleasure to meeting him again and discussing the affairs of the world.

With all the best,

Henry H. Saylor,
Editor, *The Octagon*

ERRATUM

Dr. Pratt's poem "Towards the Last Spike" was incorrectly described in the May *Journal* as "The Lost Spike". The poem is published by MacMillan Co. of Canada Ltd., Toronto, and sells for \$2.00.

REPORT OF THE JURY ON ADVERTISING DESIGN IN THE JOURNAL 1951-1952

The Jury consider that, for the specialized audience of the Journal, the advertisements could be divided broadly into two general types — those of artistic merit advertising a name or product by name, and those presenting technical information on a product in a good display manner. The best example of advertising art published during the last year was the October 1951 advertisement of the Corbin Lock Company of Canada, Limited, and the best example of an advertisement of particular technical interest to architects was the June 1951 advertisement of Fiberglas Canada Limited.

A very great majority of advertisements showed no artistic merit and little to catch the eye of the architect. In these prosperous times, architects, who may subscribe to many architectural magazines, require outstanding advertising design or technical information well presented to attract their attention. The examples of good advertising art without detailed technical information were few and far between, and it was considered that the Corbin advertisements were outstanding in this regard, with a mention to the Atlas Asbestos Company Limited.

The March 1952 advertisement of the Anaconda American Brass Limited was one of the best of the technical type of display and ranked second to the Fiberglas Company from the design standpoint. The data sheet advertisements by Pilkington Glass Limited are interesting and worthy of note, but could be improved from a presentation design standpoint.

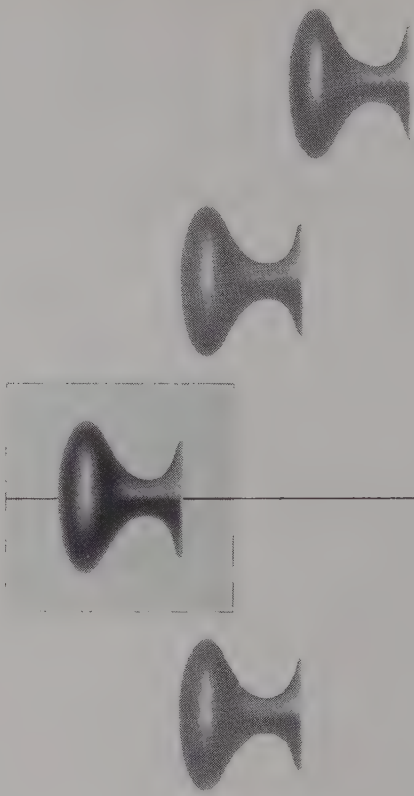
The Jury trusts that the above report will be of benefit to the advertisers and that it voices the opinion of the profession as a whole.

Respectfully submitted,

G. E. Wilson, *Chairman*

Henry Fliess

Clair Stewart



Standardization

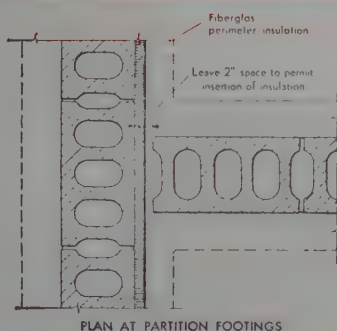
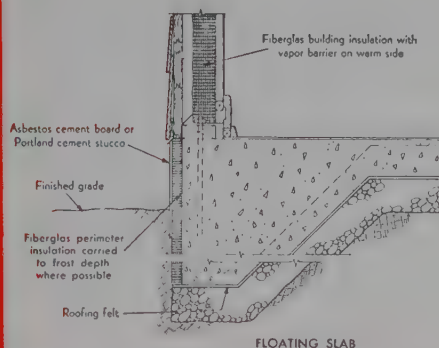
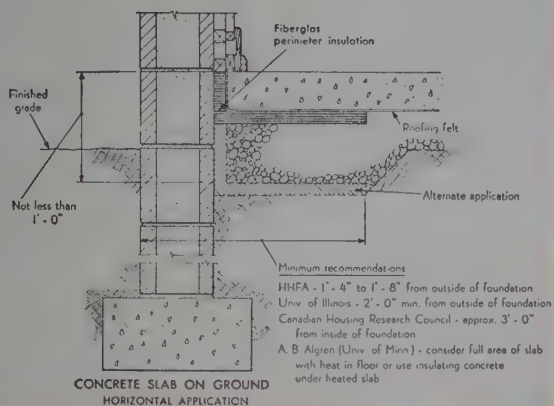
Standardization is the inevitable result of modern mass production . . . the architect, no less than the worker in other fields, is dependent on many standardized products.

This fact puts great responsibility on the modern industrial designer. A good type of metal window . . . well-designed door handles . . . in fact, everything that comes under the heading of builders' hardware . . . all have their part to play in the final result.

This obligation has always been accepted by Corbin . . . and the good taste, clean functionalism and wide range of Corbin Hardware permit the architect to take full advantage of the economic benefits offered by standardization . . . and at the same time realise his ideas to the last detail

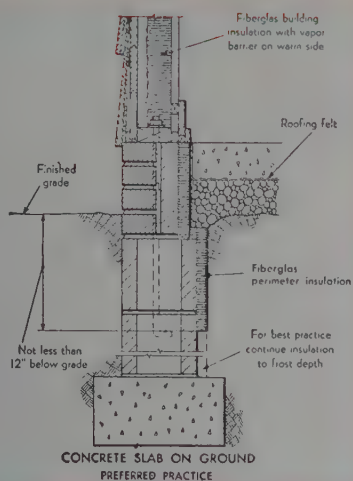


CORBIN LOCK COMPANY OF CANADA, LIMITED, BELLEVILLE, ONTARIO



PERIMETER INSULATION

for concrete floor slabs



In recent years, the extensive use of concrete slab floors, cast on the ground at grade level, particularly in house construction, has necessitated special structural insulation to eliminate cold floors. The most effective means of avoiding these cold floors is by insulating the floor at the perimeter. Not only does the insulation reduce the greatest heat flow through the edges of the slab but it also serves effectively as an expansion joint between the slab and the foundation walls. When the floors are over unheated crawl spaces it is important to insulate all crawl space walls. These illustrations show vertical and combined vertical and horizontal applications of slab insulation:

FOR COMPLETE DATA

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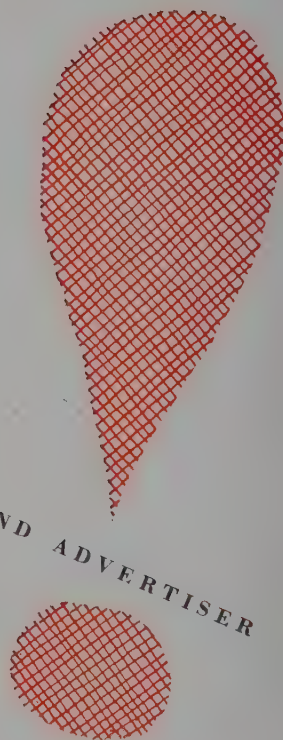
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AN IMPORTANT MESSAGE FOR EVERY ARCHITECT AND ADVERTISER



To our advertisers

Every Architect in Canada subscribes to the JOURNAL of the Royal Architectural Institute of Canada. And it must be remembered that Architects, through their selection and specification of materials, equipment and furnishings used in buildings, form one of the largest purchasing groups in the Dominion. The presentation to the Architects of your message in the pages of their official publication impresses them favourably and familiarizes them with your product; the JOURNAL is the outstanding means of advertising for the building industry in Canada.

To the architects

By carefully studying the advertising pages of your JOURNAL you will make yourself familiar with all the products offered by our advertisers. In writing for catalogues and literature, please refer to advertisements in the JOURNAL.

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JOHNS-MANVILLE ACOUSTICAL CEILINGS

Keep sound under control!



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CONDITIONED**
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Cut down on distracting noise . . . increase efficiency! J-M Acoustical Materials can be quickly installed in new construction or over existing ceilings.

Because distracting noise is so harmful to efficient business operation, practically all new building specifications include acoustical ceilings for sound absorption. However, just because your present building was constructed before sound control became an established science, there is no reason for you to be handicapped by noise. You can have a Johns-Manville Acoustical Ceiling quickly installed over your present ceiling.

Whatever your noise problem, whatever kind of building, there's a J-M Acoustical Material that is *exactly right* to give you the best in noise quieting.

J-M Acoustical Materials include Fibretone[®] panels, Permacoustic[®] Tile, Transite[®] panels and Sana-coustic[®] perforated metal panels. For a free survey by one of our sound-control experts, or an informative free book on "Sound Control," write Canadian Johns-Manville, Dept. 551, 199 Bay St., Toronto.

A-576

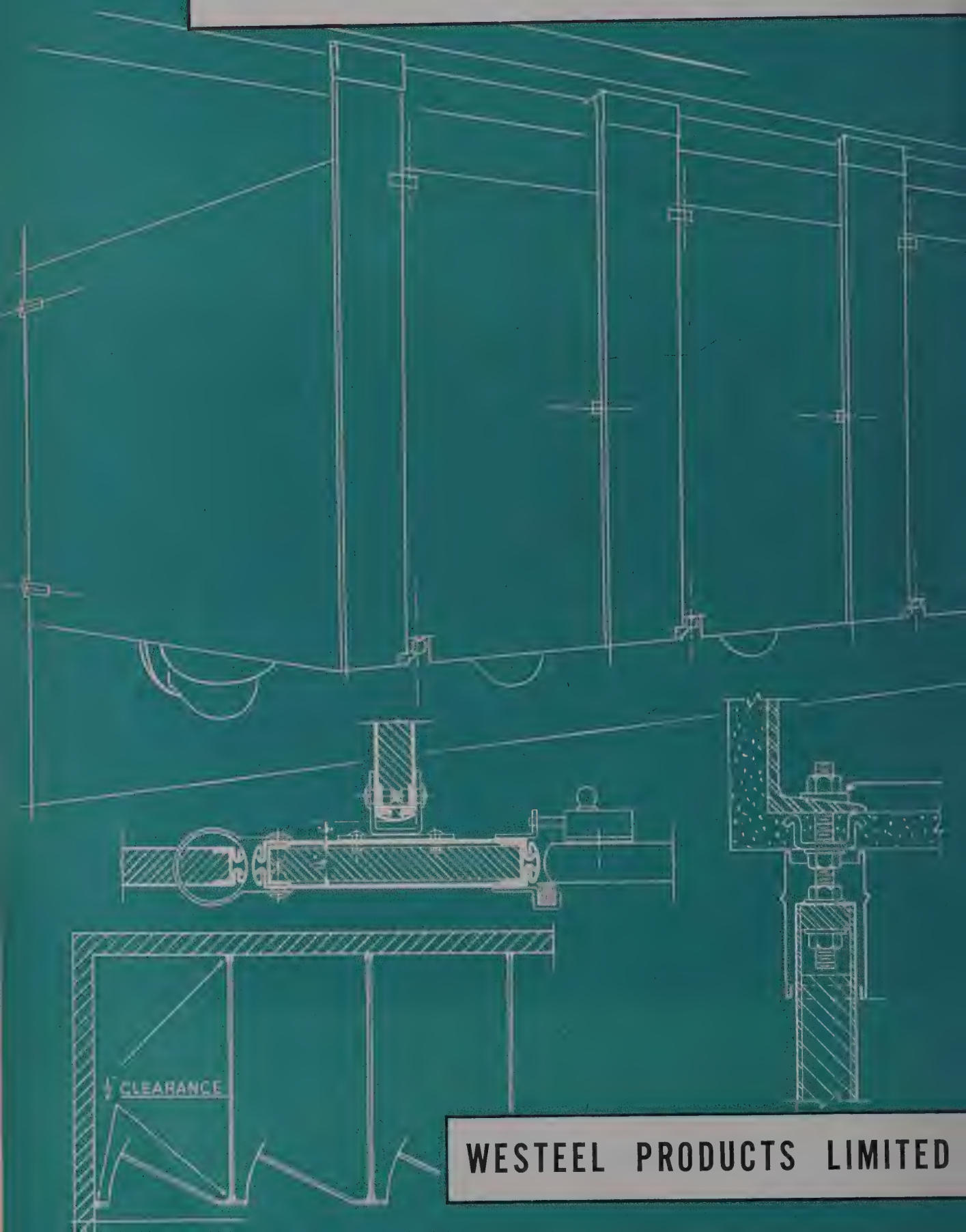


Johns-Manville

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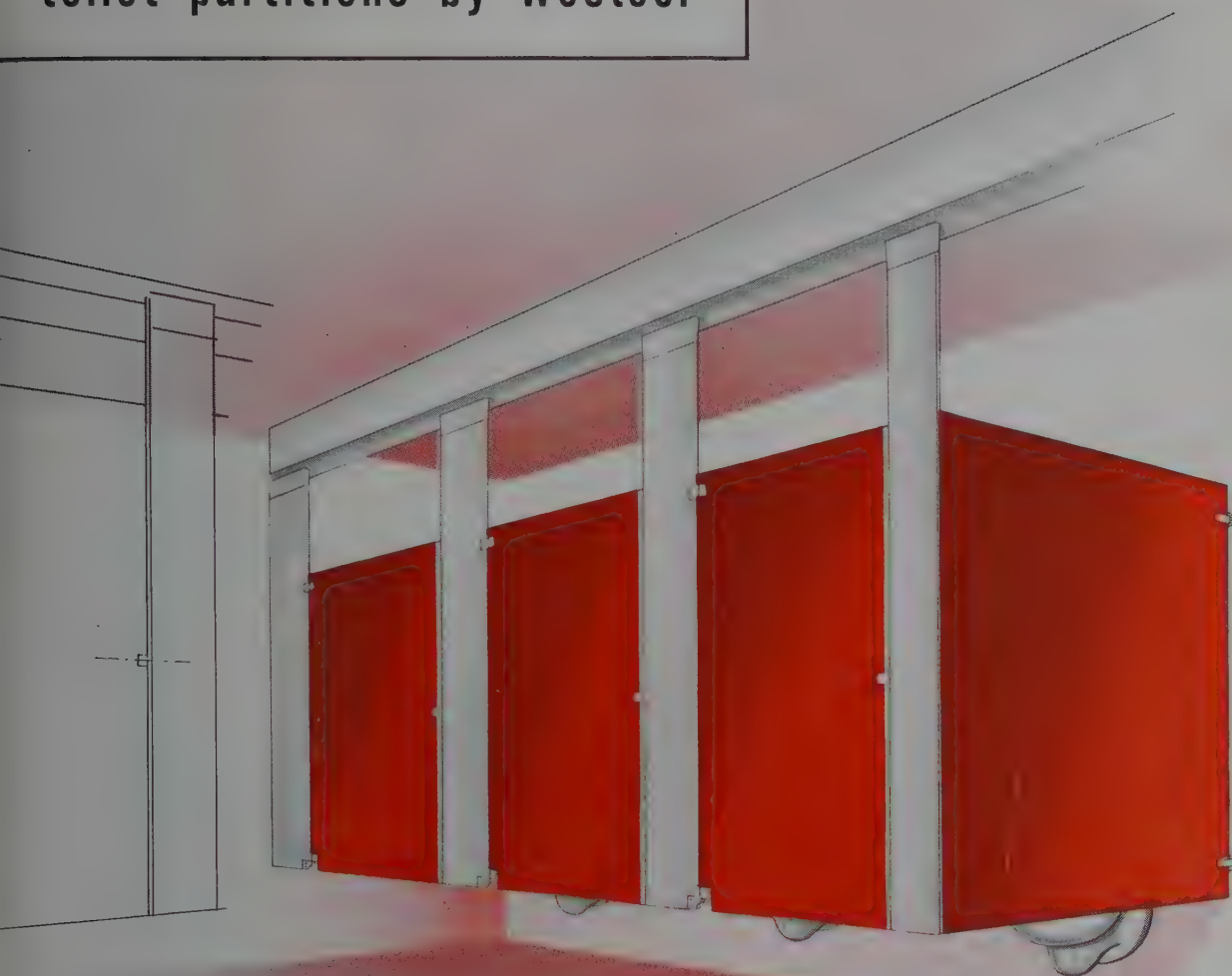
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The last word in sanitation . . . ceiling-hung



WESTEEL PRODUCTS LIMITED

toilet partitions by Westeel



"Century" Ceiling hung Toilet Partitions by Westeel have definite advantages. The complete absence of obstructions at the floor line permits faster, easier, more thorough cleaning. Building maintenance men can maintain virtually spotless floors with less labor.

Like all toilet partitions by Westeel, the Century type is built for long-life service. Design permits strong anchoring of pilasters to ceiling supports resulting in a rigid installation. Insulated doors, partition panels and pilasters effectively deaden any metallic ring. Handsome baked enamel finish in a wide range of attractive color combinations.

For details see Catalogue No. 37.

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**vari-vac
differential
heating**

**Cuts fuel
costs up
to 40%**

**provides healthful living in
all types of building**

Here's an automatic heating system that gives you the exact amount of heat needed for complete comfort, every day of the heating season, and actually saves you money! It's the Dunham Vari-Vac* Differential Heating System!

Fuel savings up to 40% are not uncommon in the Vari-Vac* heated building—because this precision temperature control system keeps heat supply and demand in perfect balance. A continuous supply of sub-atmospheric steam at pressures and temperatures that fit the weather and the needs of the building occupants avoids overheating and the consequent waste of valuable fuel dollars.

Job scaled to your needs. Several different control systems are available, depending on the degree of control desired. Whether you choose a manually operated or a fully automatic job, you are assured maximum fuel economy and comfort, regardless of the size, type, age or location of your building.

* *Variable Vacuum*

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Installation made in 1950.
Architect E. I. Richmond—Heating Contractor H. A. Davies



Instantaneous
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Convenience
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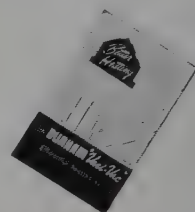


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Heat supply and
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You know the answer. It's something "extra" at a fair price. In a store, shopping convenience may be the extra. Or, patrons may be drawn by simple things like friendliness and trusted good taste.

Customers for Otis escalators are the same way. Like shoppers in stores, they try to buy important things wisely, from sellers they trust. Certainly, vertical transportation is a major purchase. It can boost a store's sales. Yet mistakes may cut traffic capacity, and they're very costly to correct.

Otis has solved many problems to make an escalator installation as painless as possible. Special features help craftsmen of different trades cooperate. This cuts installation time and cost. We interfere very little with shopping activities, and we get our work done promptly.

Most important, an Otis customer can count on good performance, day after day, for years and decades. The responsibility we assume always means an extra value for you.

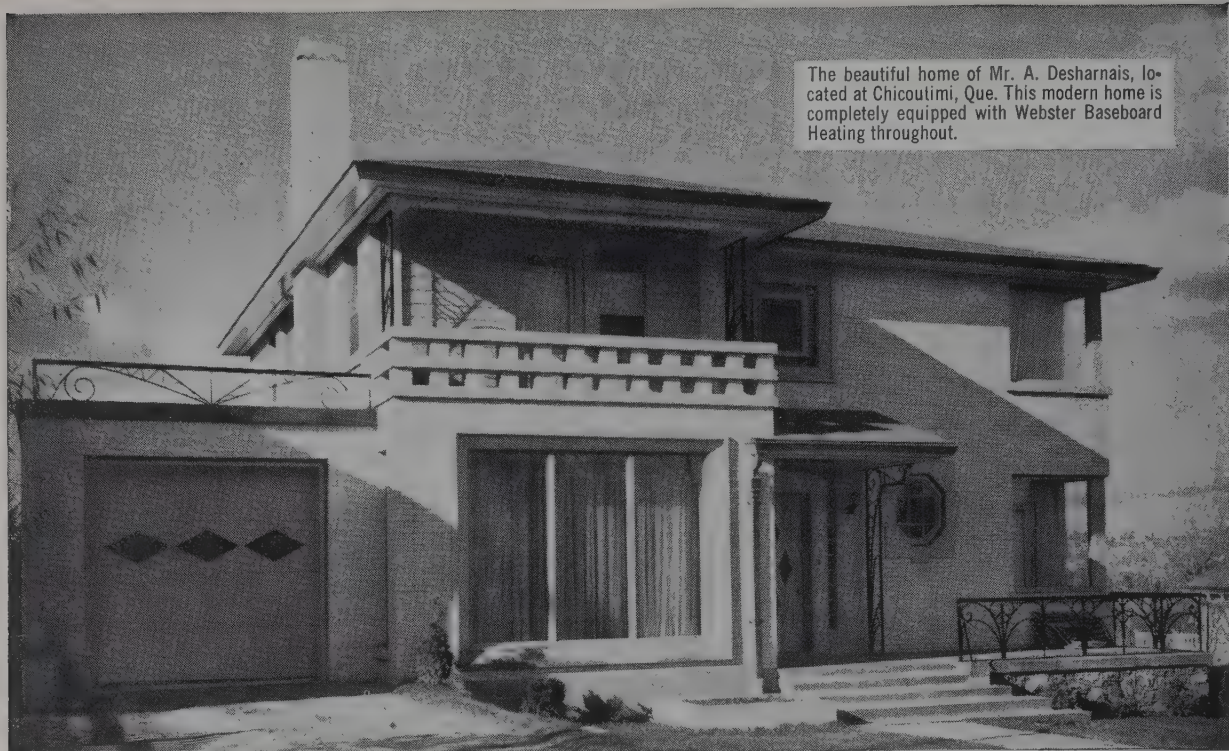
Otis Elevator Company Limited,
Head Office and Works: Hamilton, Ontario

**Better elevating
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Escalators • Passenger Elevators • Freight Elevators • Electric Dumbwaiters • Maintenance • Modernization





The beautiful home of Mr. A. Desharnais, located at Chicoutimi, Que. This modern home is completely equipped with Webster Baseboard Heating throughout.

A Heating System Designed For Beauty!



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Chicoutimi

You'll never really know what Webster Baseboard Heating can do for your home until you see this revolutionary system of Hot Water heating which completely eliminates radiators. Here is a heating system which adds many extra feet of usable living space, permits more freedom of movement... adds beauty to a room.

The new Webster Baseboard Heating reduces the heating element to something so small, it fits behind the baseboard—completely out of sight.

The air rises from the baseboard to form a curtain of warm air along the exterior walls of the room, reaching upward and toward the centre of the room. Webster gives a draft-free, imperceptible circulation, resulting in an unusual degree of comfort and even temperatures from floor to ceiling. Consult your architect or contractor for more details.

For complete technical details, Architects and Contractors are advised to write for Bulletin SCE, Webster Baseboard Heating.



Mr. P. Boileau
Architect

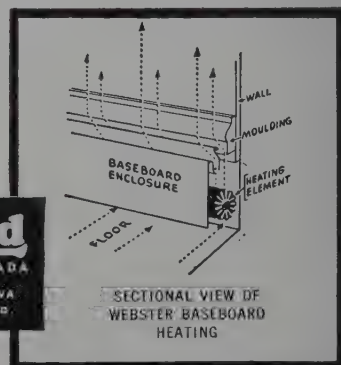
Webster **BASEBOARD
HEATING**

Darling Brothers Limited

140 PRINCE ST.

MONTREAL, CANADA

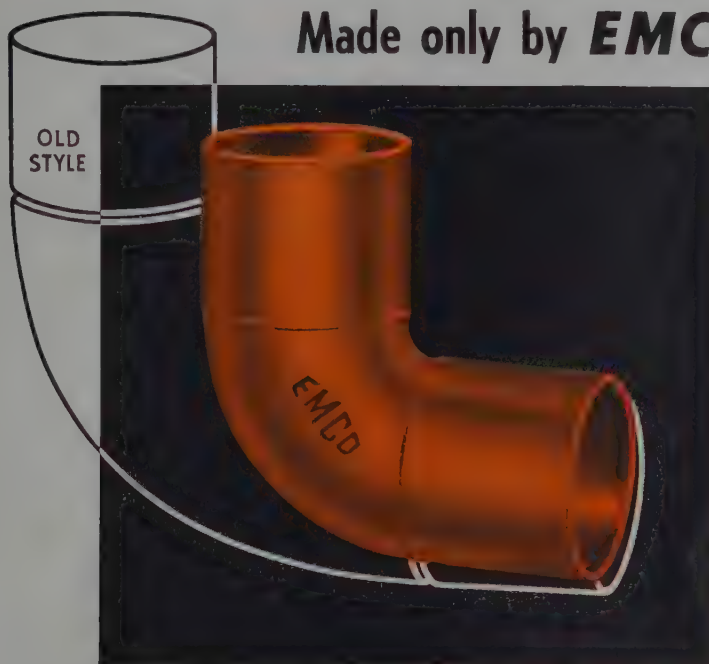
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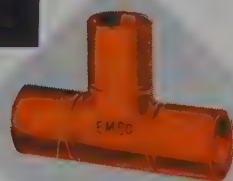
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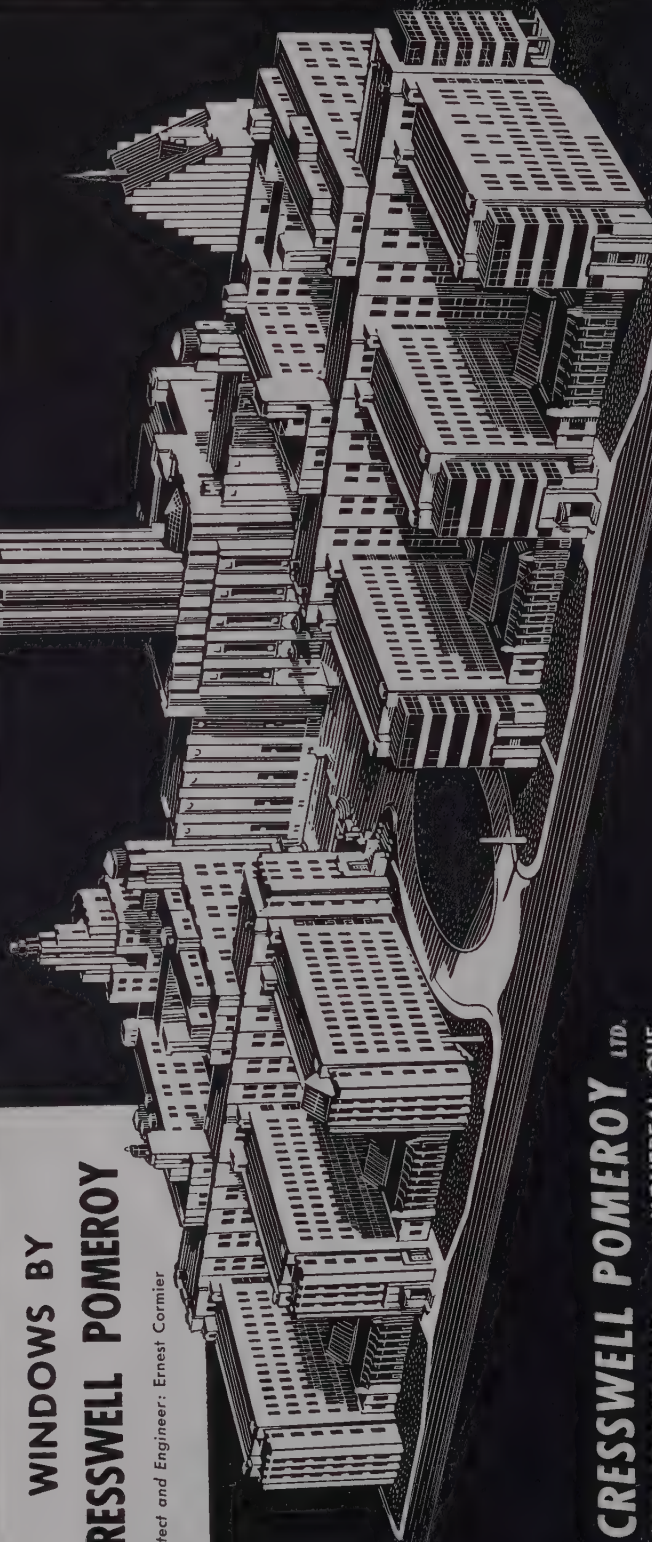
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STRAIGHT COURSE**

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ASBESTOS-CEMENT
Turnall

TRAFFORD TILE

PLEASING ARCHITECTURAL LINES

ACHIEVED WITH

^{ASBESTOS-CEMENT} **Turnall** TRAFFORD TILE

This picture is a long view of a straight course of "Turnall" Trafford Tile which illustrates the clean-cut appearance of this scientifically designed asbestos-cement siding and roofing. Its suitability for industrial buildings is well proven and its economy has over and over again been well demonstrated. Consequently more and more it is being specified by those who take the "long view" knowing that "Turnall" Trafford Tile is a durable, dependable roofing and siding that becomes even tougher with age.

"Illustrated: Exterior of one of the modern shops of Dominion Bridge Co. Ltd. Lachine, P.Q."



ATLAS ASBESTOS **COMPANY LIMITED** Complete Asbestos Service

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SPRAYED "LIMPET" ASBESTOS ON TRAFFORD TILE GIVES:

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This is an unique combination of materials providing a series of definite advantages. "Turnall" Trafford Tile in itself is fire retardant and Sprayed "Limpet" Asbestos is incombustible even under the flame of a blow torch. The acoustical value of "Limpet" has over and over again been amply demonstrated. As an insulation material it has great value and as applied by the sprayed method every crack and crevice is tightly and permanently filled.

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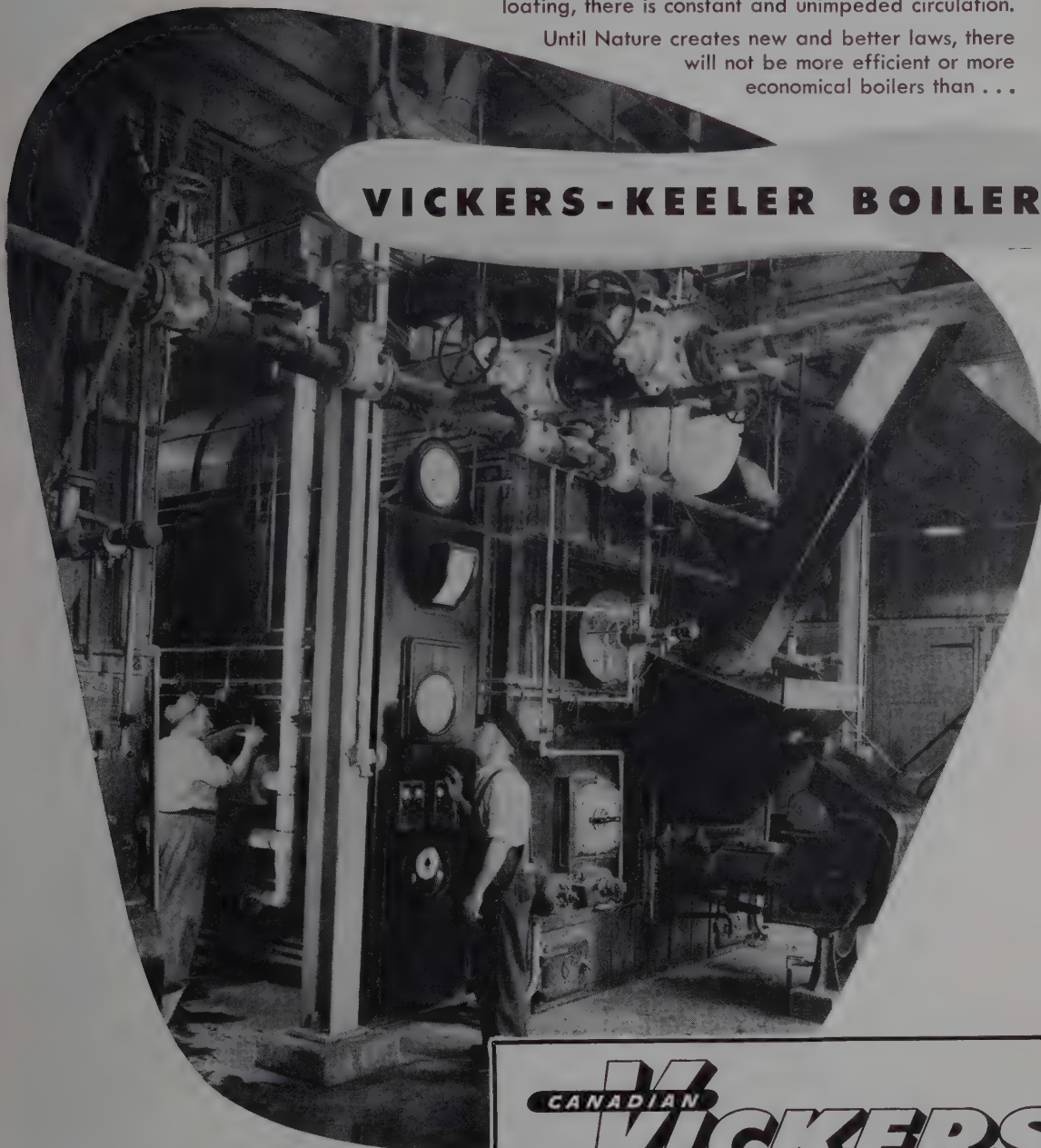
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The Vickers-Keeler Water Tube Boiler is a better boiler simply because its circulation system is better. It is based on the natural law that *water seeks its own level*. The result is a complete and natural cycle of circulation without resort to baffle plates or other artificial devices. Overloaded or loafing, there is constant and unimpeded circulation.

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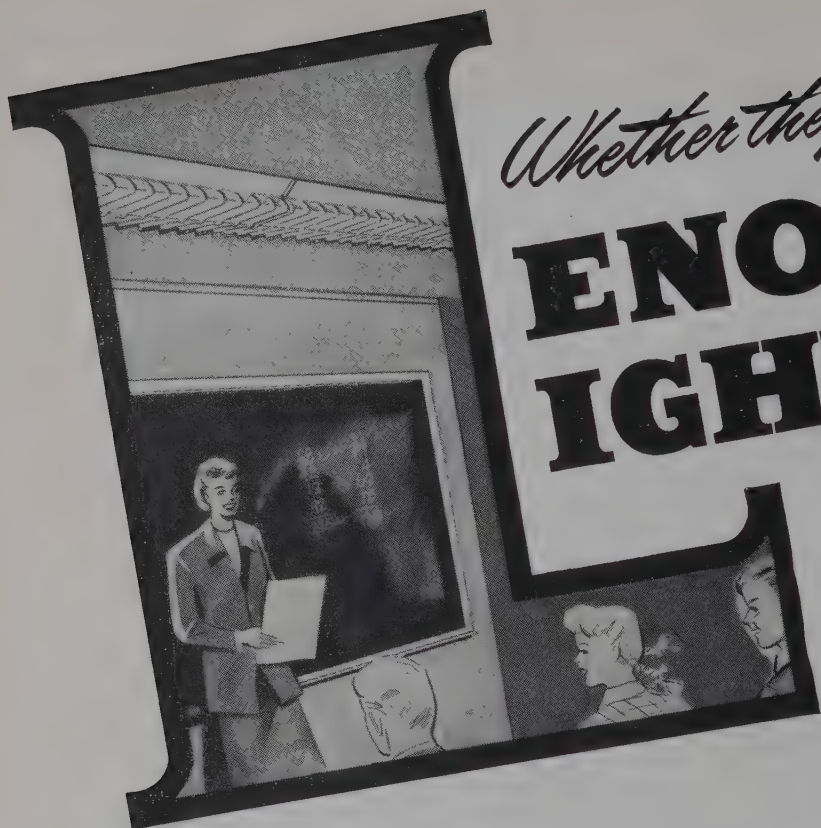
VICKERS-KEELER BOILERS



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VICKERS
MONTREAL LIMITED

Toronto Office: 25 King St. West

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Whether they teach or learn

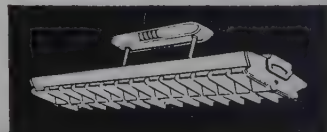
ENOX LIGHTING

helps them both!

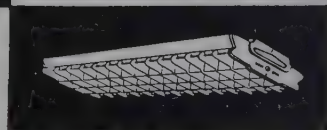
Experts agree that good lighting is a matter of prime importance in the classroom. Teachers and pupils alike can go about their tasks more efficiently, with less nervous strain when the room is flooded with soft, glareless, fluorescent lighting. Teachers and students like Lenox illuminated classrooms because they can see better, concentrate easier, fatigue less. And custodians like the rugged, smartly-designed Lenox fixtures that do the job, because they require little maintenance and are easy to keep clean.

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LENOX 2: For 2, 40-watt lamps . . . exclusive louver design provides correct angle of shielding and low surface brightness. Suitable for either single unit or continuous row installation.



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AEC-L-52-5



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ELECTRIC CORPORATION LTD.

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• SCHOOL FLOORING AS YOU LIKE IT •



DURABLE

BEAUTIFUL

View of new Tile-Tex flooring in auditorium in the recently constructed extension to Hanna School, Sarnia, Ontario.



ECONOMICAL

BEAUTY . . . as you like it. Tile-Tex Asphalt Floor Tile offers you a choice from a wide range of rich, true colours. Because each tile is laid individually . . . pattern possibilities are practically unlimited. You can even have custom inserts designed to further personalize your school floors.

DURABILITY . . . as you like it. For toughness you can't beat Tile-Tex. It can take hard, heavy foot traffic without losing its smooth surface. In fact, many Tile-Tex floors have been down for more than 20 years, without visible signs of wear.

ECONOMY . . . as you like it. Costs show the difference where Tile-Tex is concerned. They're all low . . . first cost, cleaning cost, maintenance cost. Initial costs are held at rock bottom with quick, easy tile-at-a-time installation. Maintenance expense is negligible . . . just the usual daily sweeping and periodic washing are necessary — even under extreme school service conditions.

So remember, you get school flooring as you like it . . . with Tile-Tex, the **quality** asphalt tile. Write today for specialized literature describing the particular fitness of Tile-Tex for flooring that's beautiful, durable and economical as well.

Exterior view of the school's new building.

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General Contractor : R. W. McKay — Sarnia.

General Contractor for Extension Portion only : Coles-Jeffrey Engineering Co. also of Sarnia.

Flooring Applicator : Brooks Marble & Tile Co. Ltd., Toronto.

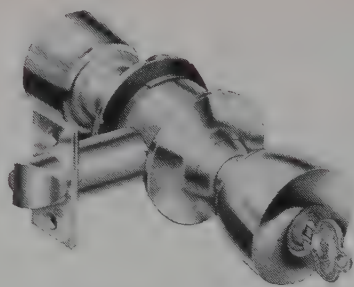
Tile-Tex
ASPHALT



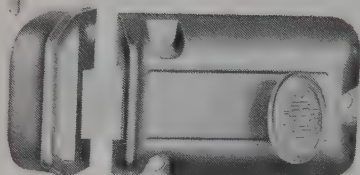
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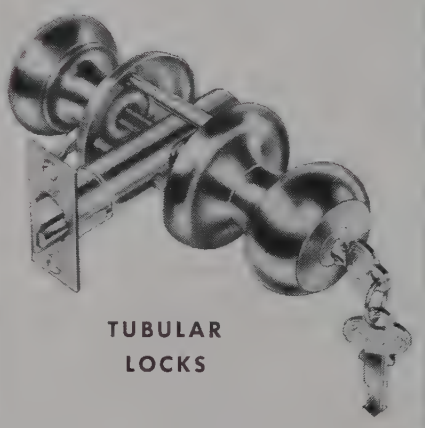
CYLINDRICAL LOCKS



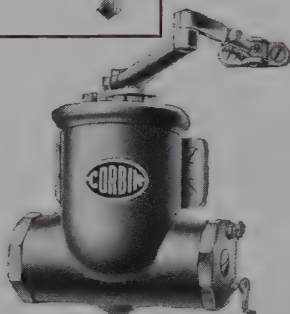
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Here are shown a few of the reasons why the name CORBIN signifies the finest—in step with the trade. As in every Corbin piece, you'll find in Corbin's Cylindrical Locks and Tubular Locks, Night Latches and Door Closers the very latest in engineering design and precision craftsmanship.

SELECTED . . . for fine buildings everywhere!



**TUBULAR
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DOOR CLOSERS

Here is quality that is customer-satisfying, variety of styles for wide appeal—backed by a famous name consistently merchandised to the consumer, builder, architect and trade. Each item is a masterpiece of the locksmith's art.

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**CORBIN LOCK COMPANY
OF CANADA LIMITED**
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Montreal

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**FOR ANY WEAR ON ANY
FLOOR ANYWHERE**

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1952
to our 80th Anniversary



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or approved equal...?"*



'HEAL' has no equal

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EASIEST TO SPECIFY . . . EASIEST TO ORDER . . . EASIEST TO INSTALL

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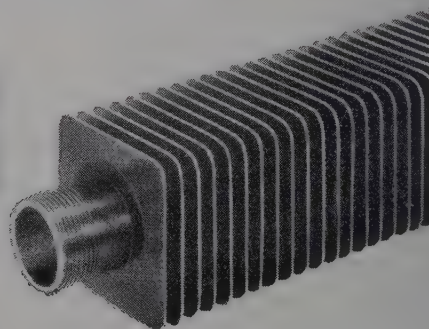
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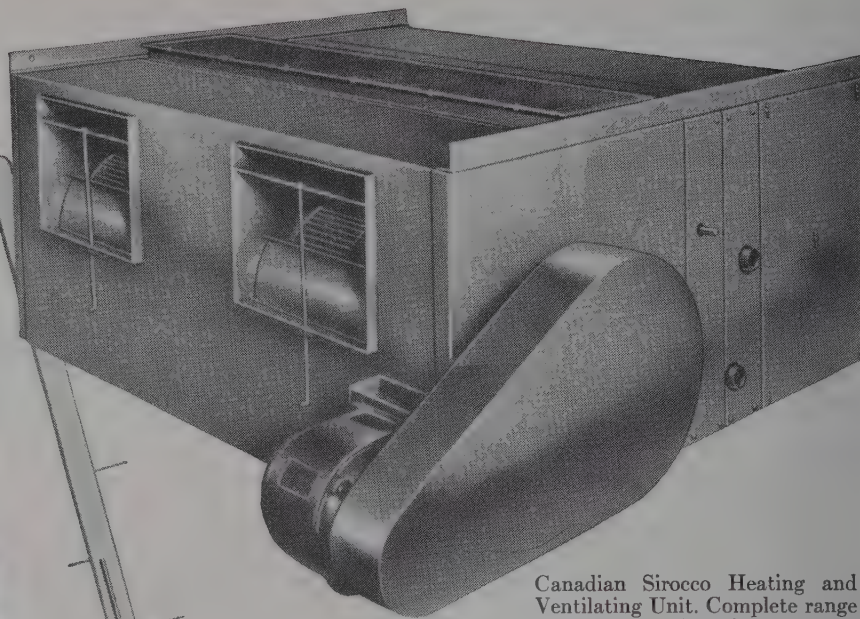
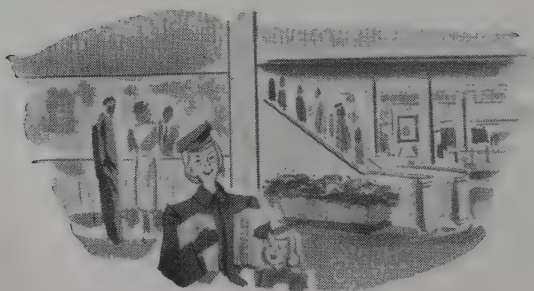
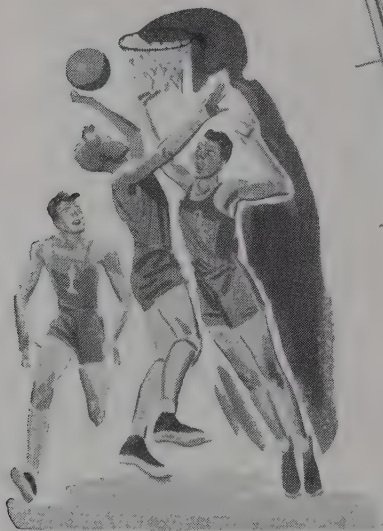
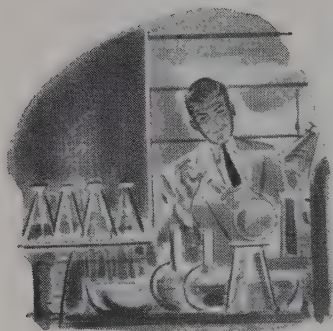
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—all of these types of Powers control are used in the attractive modern hospital shown above. Year round air conditioning system is controlled by Powers equipment assuring the utmost of comfort in operating rooms, labor and delivery rooms, nursery, auditorium and other spaces.

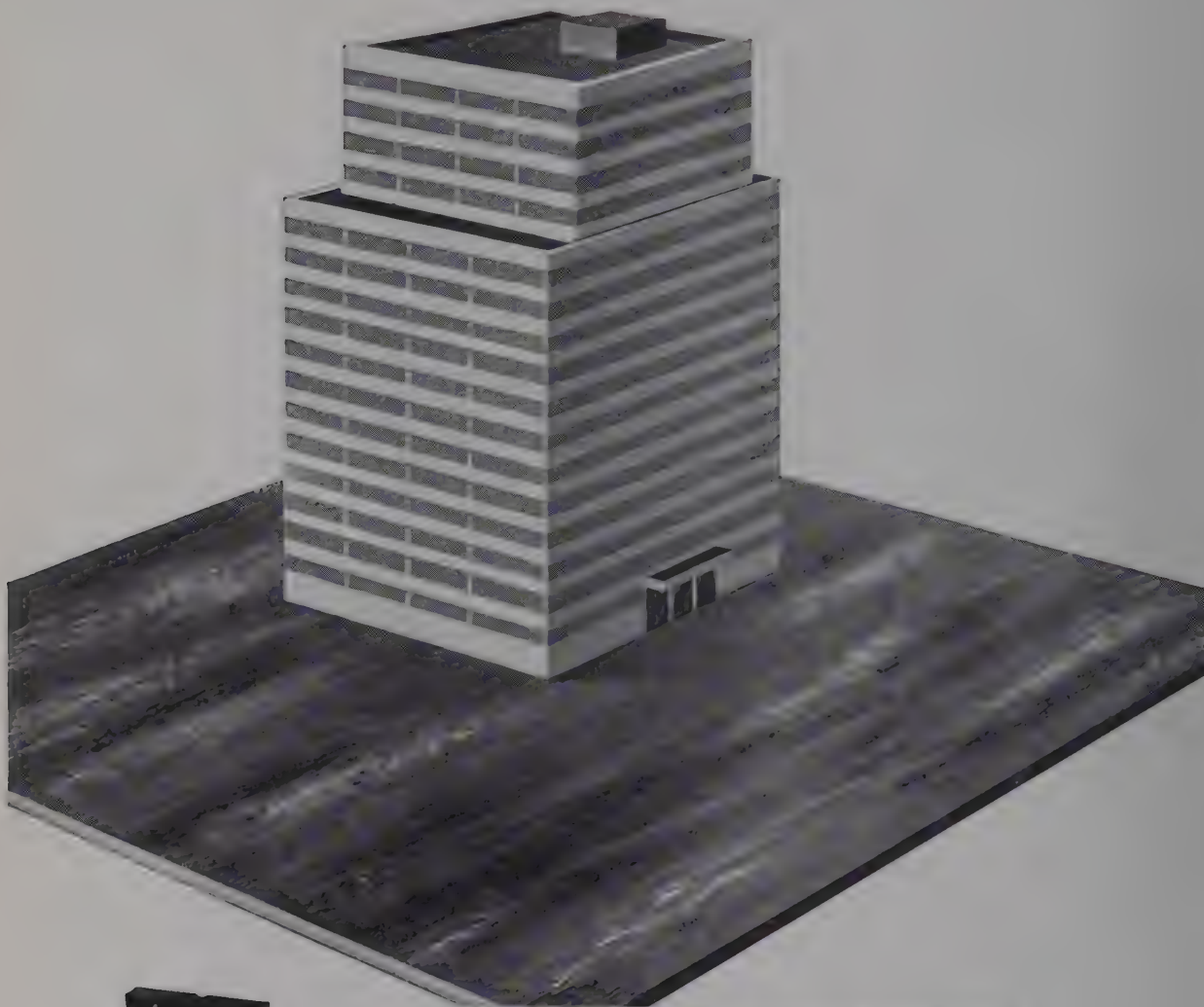
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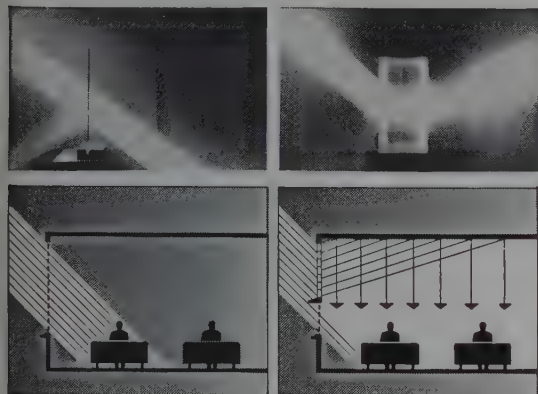
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Aladdin Industries, Nashville, Tenn.
Architect: Spencer J. Warwick

Daylight Engineering **MASTERS**

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Photograph and illustration to the left, above, show what happens when light beams strike an ordinary window. Notice how workers near windows suffer from harsh brightness and glare while others have inadequate light. To the right, notice how the built-in prisms in Insulux Light Directing Glass Block throw light up, and direct down to task. Result is even, diffused light over all parts of the room.

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The Home Ventilator that satisfies

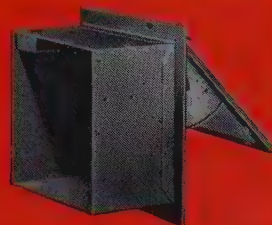


Architects
Builders
Home-
Owners

AEROPEL HOME VENTILATOR

Sleek styling assures the *architect* of a home design perfect to the last detail. Increased sales appeal of Aeropel-equipped houses is the *builder's* delight. Every *home owner* likes Aeropel's fast action in getting rid of smoke fumes and odours. They keep the atmosphere fresh-as-a-daisy in kitchens, bathrooms, laundries, utility rooms and recreation rooms.

Exploded view of the Aeropel Home Ventilator showing plastic grille, motor-fan unit, and steel wall box. Builders may install the unit complete, or, if desired, the wall box and grille only. In the latter instance the fan unit is installed by the purchaser of the home.



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Seven stories of solid comfort!

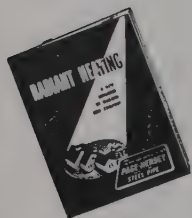


Architect: Murray Sklar, M.R.A.I.C.
Heating Engineer: W. A. Connor, P. Eng.
Pipe Supplier: Grinnell Co. of Canada.

Modern Construction Company of Toronto selected Radiant Heating for the Ava Manor Apartments because it offered

- MORE CLEAR FLOOR SPACE
- UNIFORM TEMPERATURE
- NEGLIGIBLE MAINTENANCE
- EXCEPTIONAL CLEANLINESS
- LOWER FIRST COST
- LOWER FUEL COST

Nine miles of Page-Hersey Continuous Weld Pipe was used, because its ruggedness and long life makes it ideal for Radiant Heating.



FREE: For booklet covering subject of Radiant Heating write to:

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92-P

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The one name you'll find in all is **YALE**

• It's only natural that in Canada's finest buildings, you'll find the finest name in hardware—YALE! Because Yale . . . known for dependability, low maintenance costs and distinctive appearance . . . has always been the popular choice of architects every-

where. Specify these important Yale benefits for your next scheduled job. Remember, experience has shown that Yale Mortise locks give greatest service over the years. See your distributor or supplier for details.

Answers: (1) Royal York Hotel, Toronto (2) Bessborough Hotel, Saskatoon (3) Canadian Bank of Commerce, Toronto
(4) Physical Sciences Centre, McGill University, Montreal (5) Bank of Nova Scotia, Toronto (6) Chateau Laurier, Ottawa

YALE . . . a great name in Hardware

THE YALE & TOWNE MANUFACTURING COMPANY (Canadian Division), ST. CATHARINES, ONT.



**'FOR EFFORTLESS HEARING
AT REASONABLE COST**

I'm your man!"

Yes, your plasterer has a practical low-cost solution to the problem of sound control. Distinct, effortless hearing in all auditoria may be achieved by DEKOOSTO ACOUSTICAL PLASTER.

Over a dry, roughened base coat of Paristone Hardwall Plaster, your plasterer can apply two 1/4 inch coats of highly porous DEKOOSTO ACOUSTICAL PLASTER to a firm thickness of 1/2 inch. The result is distinct hearing in churches, school rooms, theatres and other auditoria and the elimination of objectionable noise. Being attractive in appearance, Dekoosto actually enhances decorative features.

DEKOOSTO ACOUSTICAL PLASTER is non-flammable and offers the fire protection so desirable in exposed walls and ceilings. It is a permanent material which does not change in structure—and will not support bacterial growth. Available in White, Ivory, Cream or Buff. Special colours on request.

AT YOUR SERVICE

G.L.A.'s Engineering Department will make acoustic analyses of auditoria if the drawings and information including seating capacity, furnishings, etc. are made available. Specifications covering the application of Dekoosto Plaster will be supplied promptly on request.

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Canada, Limited**

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**Dekoosto
Acoustical
Plaster**



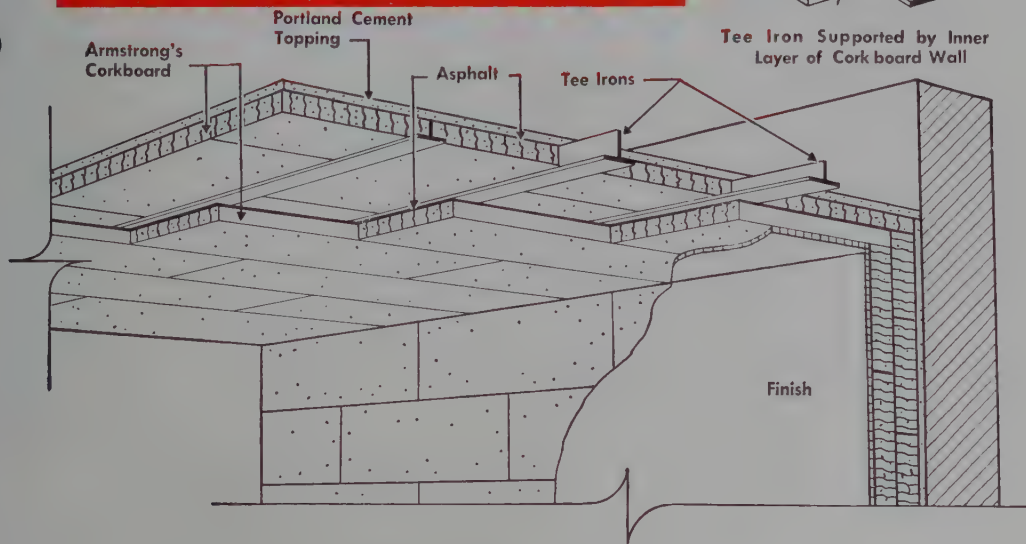
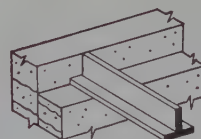
DEKOOSTO ACOUSTICAL PLASTER as used in the auditorium of Notre Dame High School, Toronto, Ontario



—Also used in Corridors and Classrooms of Notre Dame High School for effortless hearing at reasonable cost

From our notebook of

INSULATION CONSTRUCTION



Tee-iron ceilings simplify cold room construction

On cold room jobs where the ceiling of the refrigerated room is to be dropped below the regular room ceiling, it is often practical to use tee-iron construction. This method is simple, inexpensive, and quick. Here's how it works:

First rest the tee-irons on the inner layer of the corkboard wall insulation. Tee-irons should be spaced 12" apart if you're using 2" corkboard, and either 12" or 18" apart if you're using 3" or 4" corkboard. In large rooms, it may be necessary to support the tees by hangers.

Insulation is usually applied in two layers. Place the first layer of Armstrong's Corkboard between the tees, notching the edges to fit snugly the flanges of the tee-irons. Flood the top surface with a heavy coat of hot asphalt and apply 1" of portland cement topping mixed 1 part portland cement and 3 parts clean, sharp sand.

Then apply the second layer of corkboard under the tee-irons and at right angles to the first layer in hot asphalt. Use hardwood skewers to secure it to the first layer. Finally finish the underside of the ceiling with asphalt emulsion.

Corkboard is easy to use with this simplified construction. It can be cut to form clean, sharp edges so that you can make exceptionally tight joints. It will not shrink, swell, warp, or harbor vermin. Finishes bond securely to its surface. With corkboard, you have an insulating material that you can count on to give your customers years of trouble-free service.

You can get complete information on this efficient insulation either by calling the Armstrong office nearest you or by writing direct to Armstrong Cork Canada Limited, 6911 Decarie Boulevard, Montreal, Que.



ARMSTRONG CORK CANADA LIMITED

Cold Storage & Building Insulation Contractors

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*Many more homes can now have
Practical Laundry Tub Facilities...*

*with this economical
Porcelain-on-Steel*

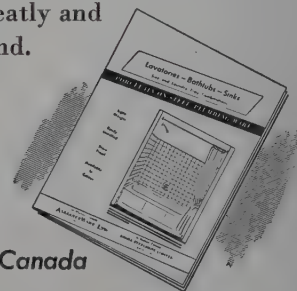
DOUBLE LAUNDRY TRAY

Sturdy and commodious, it opens up hundreds of new installation opportunities. Its unusually low cost brings—for the first time—a practical, useful home laundry within the reach of many home owners.

Made of stain-proof, porcelain-enameled, heavy-gauge steel—on sturdy steel stand—with deep basins (12½")—it's easy to install, has ample capacity to handle the average home washing with ease.

Perfectly adaptable to this fixture is the No. 8-93 Vantage "Dial-Ese" rough nickel plated supply fitting, illustrated above, which clamps neatly and tightly to the angle bolted to stand.

*Full details of this Double Laundry Tray
No. 6-295 and other modern Porcelain-on-Steel Ware are given
in the Catalogue ADM-5115. Write us for copies.*



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ALLIANCEWARE, LTD.
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CRANE STEELWARE LIMITED
QUEBEC, P.Q.

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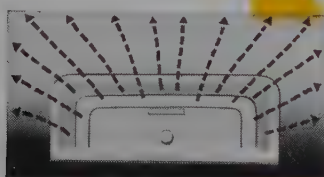
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... home plans are made easier

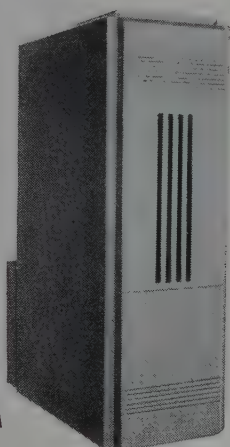
... installation savings of up to 25%



G-E Oil Furnace



The G-E Air-Wall Register blankets cold walls so they radiate heat—you can place furniture in front of this register with no draft, no uncomfortable hot blasts.



G-E Gas Furnace

ONLY C.G.E. OFFERS SUCH A COMPLETELY ENGINEERED AND CO-ORDINATED WARM AIR HEATING SYSTEM.

G-E Air-Wall Heating teams up with the time-tested, economical standard G-E Warm-air furnace, either gas or oil, giving balanced heat in all rooms and even floor-to-ceiling temperatures.

Here is a completely coordinated, completely automatic, economical package that heats, humidifies, filters and circulates.

For information on all types of home heating write to your nearest C-G-E office.



GENERAL  ELECTRIC

AIR WALL

OIL - HEATING - GAS

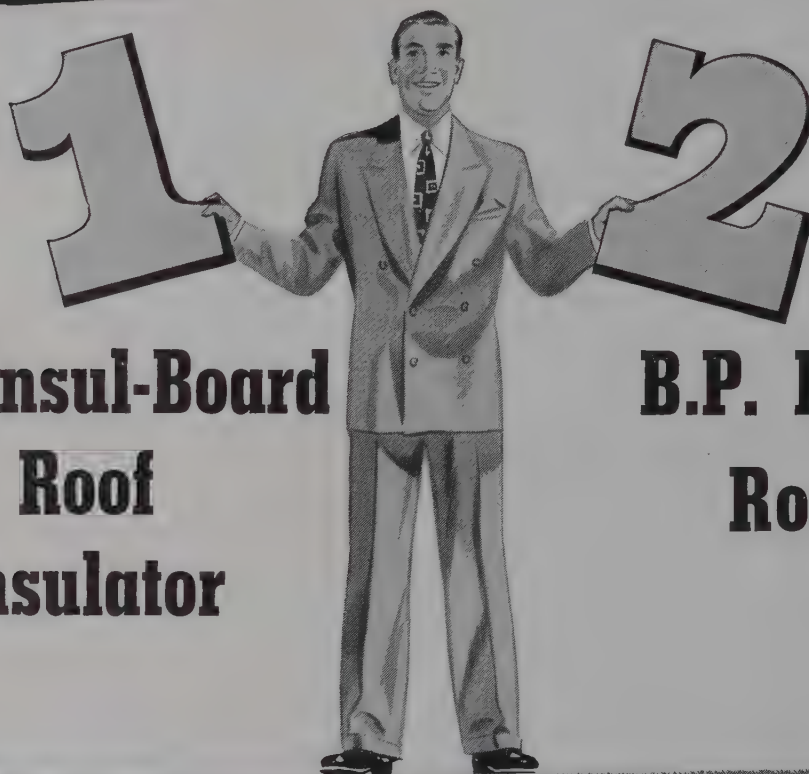
G-E Air-Wall Heating—the most important home-heating development in years—allows more flexibility in building plans. The compact, attractive G-E furnace and the small Air-Wall ducts give you more living space—less head bumping—in your basement. The inconspicuous new-design Air-Wall registers are placed above the baseboard in the outer walls, warming them so that they actually radiate heat. You get two types of heat in one—forced warm air heat plus radiant heat—giving greater comfort and savings in fuel.

51-P-8

CANADIAN GENERAL ELECTRIC COMPANY
LIMITED

HEAD OFFICE TORONTO: SALES OFFICES FROM COAST TO COAST

Two steps to roof perfection



**B.P. Insul-Board
Roof
Insulator**

**B.P. Built-Up
Roofing**



B.P. Insul-Board Roof Insulator and B.P. Built-Up Roofing form the perfect team to provide efficient insulation and give maximum roof protection to the buildings you design.

B.P. INSUL-BOARD ROOF INSULATOR . . . A specially developed, moisture-proof fibre board, laminated with layers of asphalt. It provides exceptional insulation, a built-in vapour barrier, amazing structural strength and superior nail gripping power.

B.P. BUILT-UP ROOFING . . . The quality materials, the detailed specifications, and the free, careful inspections that constitute B.P.'s complete service, enable you to specify trouble-free security for every type of built-up roof. Bonded, if you wish, for 10, 15 or 20 years and good for many more — B.P. Built-Up Roofing gives the roof protection that every building deserves.



For complete information, write —
P.O. Box 6063, Montreal; or P.O. Box 2876, Winnipeg

BUILDING PRODUCTS LIMITED

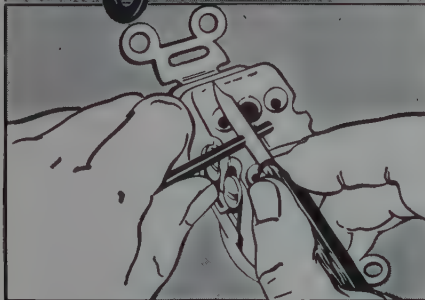
You'll like these PLUS features

of the **A
H
&
H**

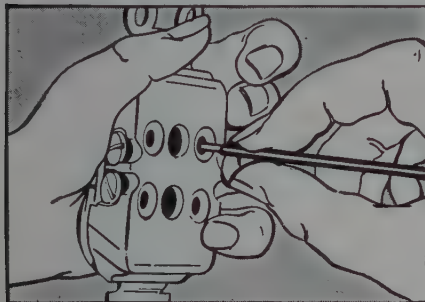
No. 9260 BACK WIRED (or side wired)

DUPLEX CONVENIENCE OUTLET

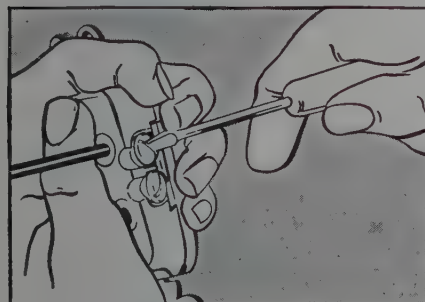
The outstanding design feature of this outlet is the simplicity with which the two outlets can be made to operate independently. Just a twist of the screwdriver in the slot shown at top of diagram and the interconnection is broken so that either one outlet may be wired for wall switch operation and the other remain alive-on-the-line for appliance use.



1. Strip off insulation to exact length, quickly and easily, using built-in stripping guide.



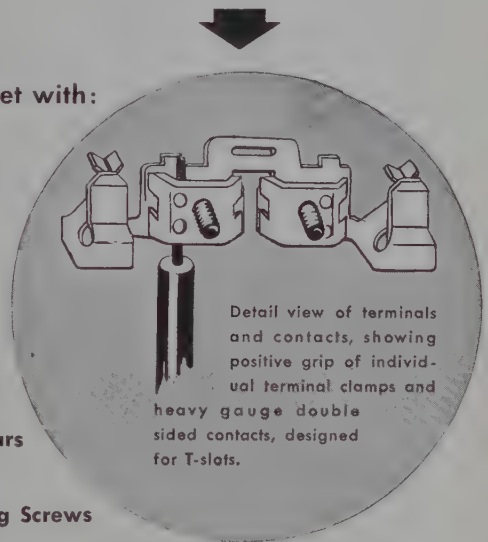
2. Loosen terminal screw — Wire stripped to correct length is inserted from back.



3. Tighten terminal screw — Individual clamps grip securely with no exposed wire.

A superior grade outlet with:

- Ample for No. 10 Wire
- Strong Plastic Base
- Double T-Slots
- Double Side Contacts
- Washer Type Plastic Ears
- Large Recessed Binding Screws



This Duplex Convenience Outlet is back wired for quicker installation (but can be wired from side in conventional manner if desired). The built-in stripping guide assures correct stripping and eliminates exposed wire for added safety. The individual terminal clamps grip the wire securely.

Sold only through recognized electrical wholesalers.

ARROW-HART & HEGEMAN

(Canada) Limited

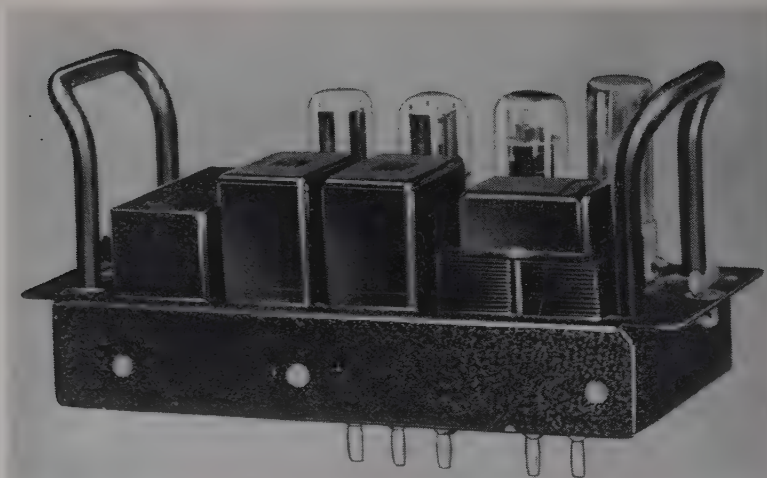
Toronto

Canada

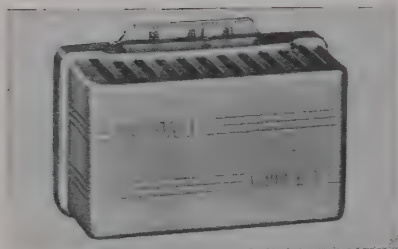
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restaurants, laboratories

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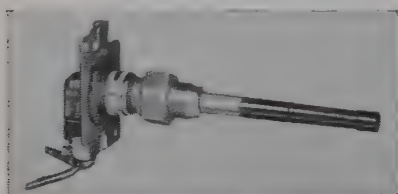
Electronic Air Conditioning Control



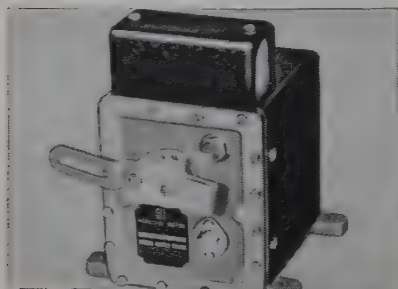
Electronic Relay. Here's the famous "brain" that measures thermostat signals, operates the valves and dampers.



Room Thermostat. No moving parts to wear out or get out of adjustment.



Duct and Immersion Thermostat. Measures temperatures accurately from -50 degrees to 300 degrees F.



Modulating Motor. Slightest temperature fluctuation causes motor to change valves or dampers.

GIVE YOUR CLIENTS THE ULTIMATE IN COMFORT
—AND INCREASED EFFICIENCY,
LOWER MAINTENANCE COSTS

Now, with this completely new type of air conditioning control, you can offer clients comfort and operating efficiency never before possible!

You see, this new Honeywell system electronically "feels" temperature changes as they occur and then gives fast, accurate modulating control over heating and air conditioning dampers or valves.

And because it is electronic, it's 100 times more sensitive than conventional systems! This means faster reaction to changes in load; no temperature "overshoot"; no waste of either warm or cool air.

It allows new methods of operation so equipment can be utilized at peak efficiency at all times! For example, change-over from heating, ventilating and cooling is accomplished smoothly without "jumps" in the control point. Its flexibility allows selection of the most economical sequencing of valves and dampers. And the simplicity of Honeywell's electronic thermostat cuts maintenance costs to a bare minimum.

Your selection of this new Honeywell electronic air conditioning control is sure to produce greater client satisfaction, once they experience its wonderful comfort and low maintenance costs! Write or 'phone your local Honeywell office today for complete information.

MINNEAPOLIS
Honeywell



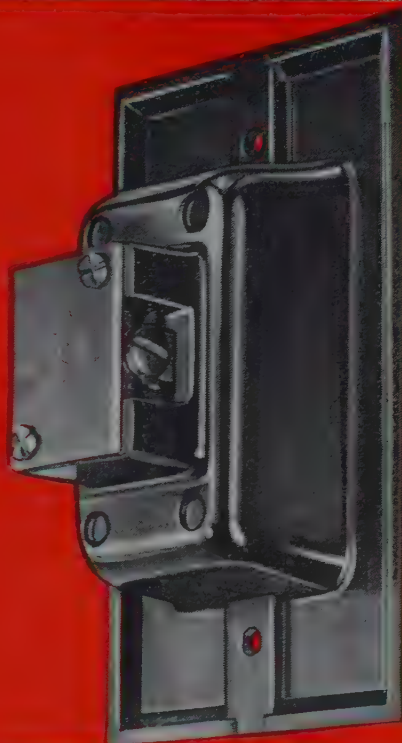
First in Controls

Offices in: Halifax • Quebec • Montreal • Ottawa • Toronto • Hamilton • London • Windsor • Winnipeg • Calgary • Edmonton • Vancouver



ONE-PIECE UNIT

**for fast, faultless
installation!**



BROWN—W-2992
IVORY—W-2992-I

CLOCK HANGER OUTLET

As clock hanger outlets become standard equipment in homes, timesaving on installation becomes more and more important. Built to the inflexible standards of quality that mark all Double Diamond wiring devices, this beautifully designed Smith & Stone outlet is also an ideal outlet for picture lights.

SMITH & STONE

LIMITED

GENERAL OFFICES: 50 ST. CLAIR AVENUE W., TORONTO
Sales Offices: Montreal, Toronto, Winnipeg, Calgary, Vancouver



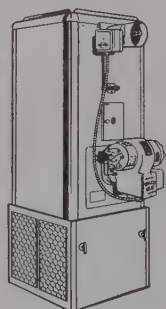
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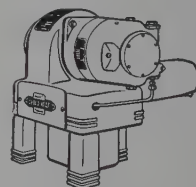
*proudly announce their appointment
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for all*



PRODUCTS



Delco-Heat offers a complete line of oil-fired burn-
ers, boilers and Conditionairs in all price ranges —
also gas conversion burners and gas Conditionairs.



IN OIL-FIRED HEATING EQUIPMENT THERE IS NO LINE MORE COMPLETE THAN DELCO-HEAT



TOMORROW -

- will prove the quality we are building into our power cable today - quality that is a pledge of trouble-free service.

Quality, day after day, demands control minute by minute.

- Control of -
- insulating tensions and overlays by sensitive gauges,
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 - lead sheath integrity by chemical, microscopic and physical examinations.

Controlled for top quality, Northern Electric power cable will give you top performance.

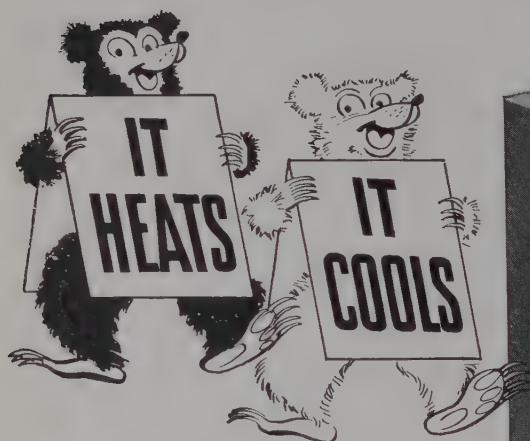
Bring your power cable problem to your nearest Northern Electric office - 26 from coast to coast.

Northern Electric

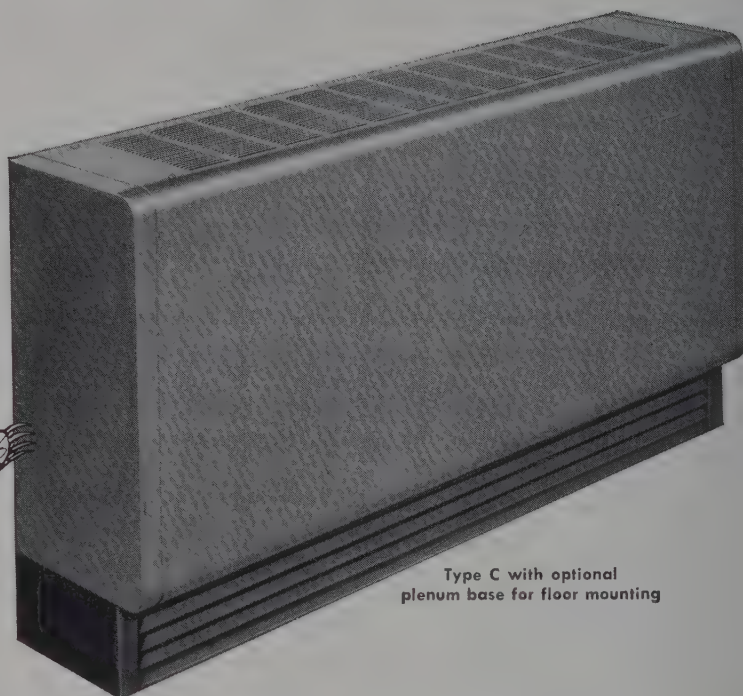
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FORT WILLIAM, WINNIPEG, REGINA, LETHBRIDGE, CALGARY, EDMONTON, VERNON, VANCOUVER, VICTORIA

Don't let old-fashioned radiators stymie modernization plans



IDEAL FOR STORES, SHOWROOMS, SCHOOLS, BANKS, HOTELS, HOSPITALS, THEATERS, CHURCHES, OFFICES, VESTIBULES AND OTHER COMMERCIAL AND PUBLIC BUILDING AREAS



Type C with optional plenum base for floor mounting

Modine Cabinet Units simplify remodeling... save space... permit addition of cooling

WHAT YOU GAIN when you replace old-fashioned radiators with Modine Cabinet Units	
SPACE	Cabinet Units occupy only a portion of space taken by radiators.
CONCEALMENT	Cabinet Units can be built-in or installed outside of rooms served.
COOLING	You can have both heating and cooling in a single unit.
VENTILATION	Attachment of optional plenum-damper base permits fresh air introduction.
AIR CIRCULATION	Quiet blower fans provide positive air distribution.
APPEARANCE	Attractively styled cabinets blend with modern decor.

THERE'S no need to accommodate unsightly, existing radiators in modernization work. One attractive Modine Cabinet Unit can replace up to three or more radiators... frequently with no change in piping.

Mounted on the floor, wall or ceiling, Cabinet Units take little space. When installed with ducts they can be completely concealed above a false ceiling or behind a partition.

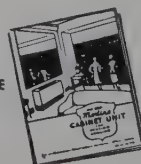
Where desired, chilled cooling and hot water heating can be provided with a single unit for year 'round comfort. Other models for steam or hot water heating only. Fresh air introduction is possible through use of an optional plenum base.

Not as elaborate or expensive as unit ventilators or air conditioners, Modine Cabinet Units are economical to use. What's more, the scrap value of the radiators they replace defrays part of their cost. (For example, a 280 lb. Modine Cabinet Unit replaces 3200 lbs. of cast iron radiation.) Available in five sizes from 120 to 640 Edr.

For complete information write for free illustrated Bulletin 550. Modine Manufacturing Company, 1500 De Koven Ave., Racine, Wis.

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BULLETIN 550



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FLEETLITE WINDOWS

Designed for the modern building...



Architect: Murray Sklar, Toronto

Builder: Modern Construction Company, Toronto

. . . Double, double-hung Fleetlite windows have two sets of double-hung sash in a four-track, aluminum frame. The outside track carries the top sash of the storm window and the screen which is made of weatherproof plastic. The second track carries the lower sash of the storm window which can be locked up or down in a wide number of positions. The two inner tracks carry conventional window sash complete with adjustable sash balances and burglar locks. Each window is fully weather-stripped with Schlegel Cloth, Mohair and Koroseal. All right hand tracks are spring loaded so that any sash can be removed for cleaning, glazing, etc., from the inside.

You will, no doubt, agree that the resultant saving in construction time and trade cost make the use of these pre-fabricated windows well worth your consideration. But in addition, your clients and the occupants of their buildings will be enthusiastic about the safety and convenience of buildings equipped with Fleetlite Windows.

Fleetlite windows are manufactured and distributed by

DUNCO LIMITED

2842 Bloor St. W., Toronto, Ontario MUrray 7373

Address enquiries to: Mr. John Andras, Manager, Window Division

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It is Triangle's policy to produce conduit wire and cable of one quality only — the finest. "Select-control" throughout every stage of manufacture assures you of better and ever better products. And close contact with *your* problems results in policies that are realistic, helpful, dependable — policies you know you can count on, every time.

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There Are **MANY PROSPECTS**
IN YOUR DISTRICT
FOR THIS DEPENDABLE
OIL BURNER....

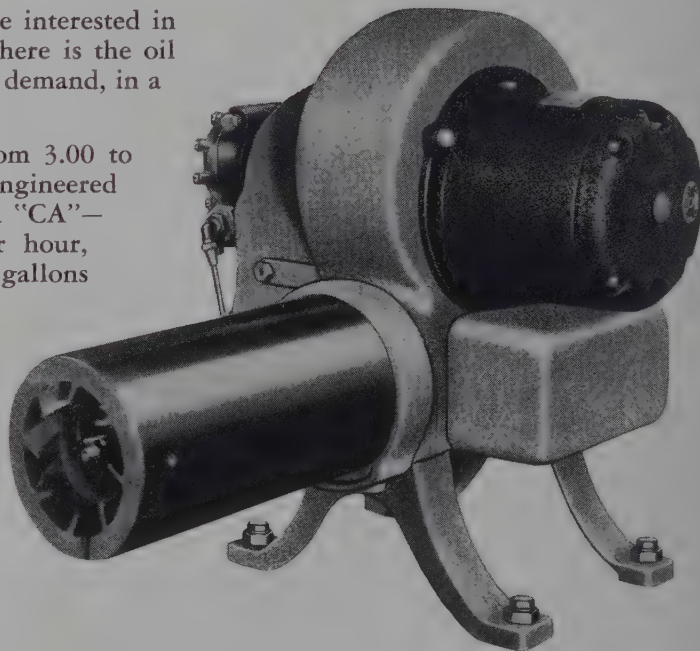
THE **ARCOFLAME** **MODEL "CL" OIL BURNER**

Owners of buildings everywhere are interested in converting to oil heating . . . and here is the oil burner that has all the features they demand, in a wider range of capacities.

The new model "CL" (capacity from 3.00 to 7.00 gallons per hour) has all the engineered features of the smaller sizes: Model "CA"—capacity 1.25 to 3.00 gallons per hour, Model "J"—capacity .75 to 1.35 gallons per hour.

Famous Sunflower flame of the Arcoflame burns without soot, smoke or waste . . . may easily be adjusted in operation.

Before you install any oil burner, investigate the dollar-saving advantages of the Standard-Dominion Arcoflame Burner.



SCHOOLS



CHURCHES



SMALL APARTMENTS



LARGER STORES



PUBLIC BUILDINGS



Made in Canada for Canadians by

STANDARD SANITARY & DOMINION RADIATOR
TORONTO, CANADA **LIMITED**

SERVING HOME AND INDUSTRY

"Standard" PLUMBING FIXTURES • DOMINION HEATING EQUIPMENT

There's a place in your plans for

MURRAY

asphalt shingles

These top-quality shingles are designed with you in mind — to help you give your clients their money's worth. With Murray Asphalt Shingles overhead, carefree all-weather comfort and protection is provided year after year. They stay wonderful to live under, wonderful to look at, through season after season of toughest Canadian weather conditions.

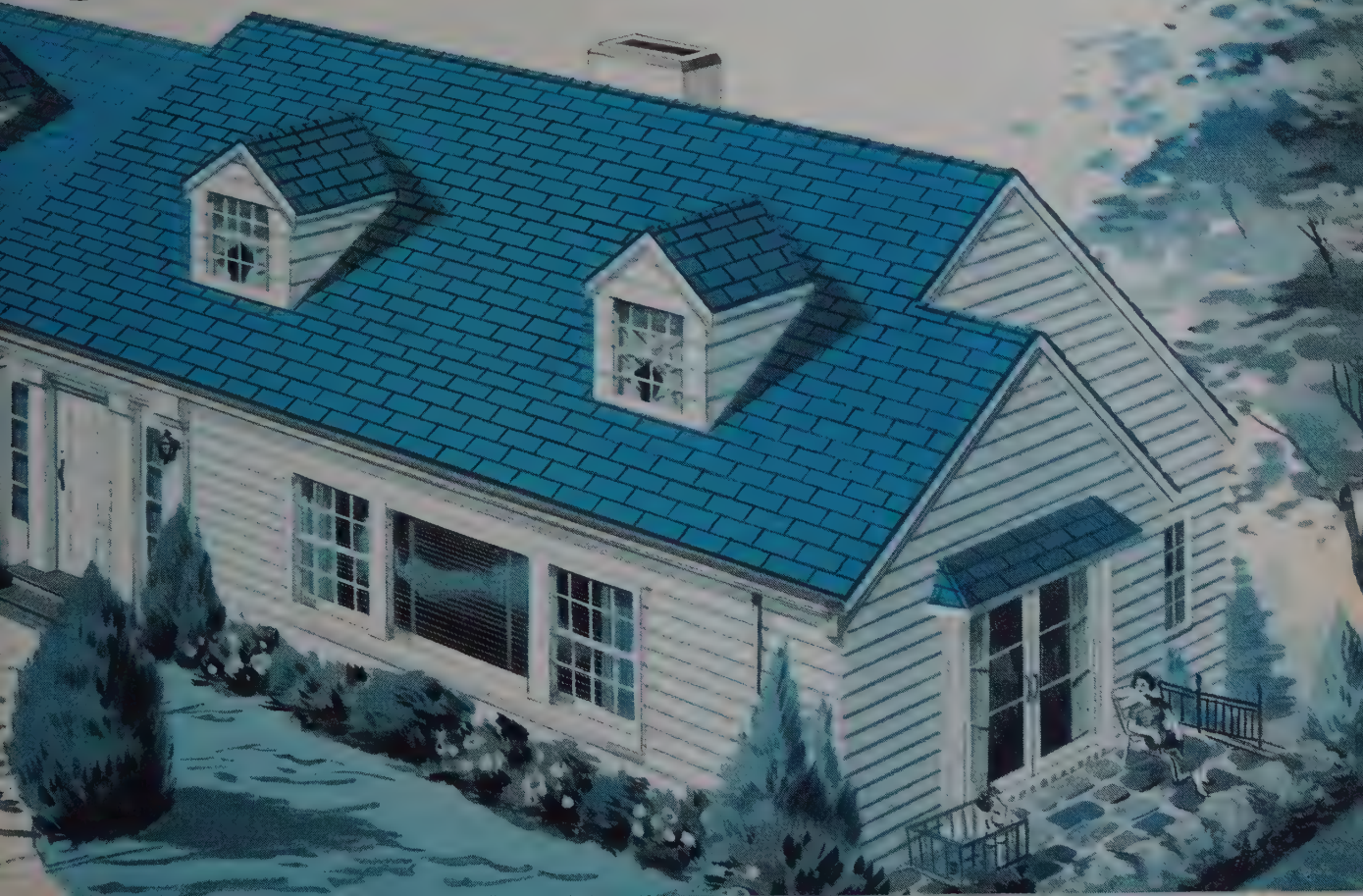
Best of all, from your viewpoint you know that Murray Shingles are good value — they keep damaging moisture out, provide added insulation and fire resistance. Nine attractive, permanent blends, also rich solid colours give you the scope you need to establish colour harmony. Ask for full colour booklet and price lists.



Alexander **MURRAY** & Company
LIMITED

HALIFAX • SAINT JOHN • MONTREAL • TORONTO • WINNIPEG • VANCOUVER

Division of: DOMINION TAR & CHEMICAL COMPANY LIMITED





two ton paperweights are tricky to handle

At the new Rolph Clark Stone Ltd. plant in Toronto, the efficient and economical transportation of paper and paper products is essential—and since the material comes in all shapes and sizes weighing up to two tons per pallet, its handling is tricky!

The recent installation of Turnbull Freight Elevators to serve the four floors and basement has solved this problem. Exclusive Turnbull Microtron levelling simplifies car loading or unloading, keeps the traffic in two ton paperweights flowing smoothly and swiftly.

*Architect: Allward & Gouinlock
General Contractor: Foundation Co. of Canada Ltd.*

**TURNBULL ELEVATOR COMPANY
LIMITED**

Home Office: Toronto, Canada.
Offices from Newfoundland to British Columbia

5202-Rev.



THE KENDALL COMPANY (CANADA) LIMITED, TORONTO

Architects: HORWOOD AND WHITE

100,000 SAND LIME BRICK USED IN THIS CONSTRUCTION

Also extensively used for
COMMERCIAL AND RESIDENTIAL CONSTRUCTION

THE COOKSVILLE COMPANY LIMITED
HARBOUR BRICK COMPANY LIMITED
TORONTO BRICK CO. LIMITED
TORONTO

Strong,

**Weather-tight,
Easy-Working**



Barcol doors can be supplied practically in any size for all industrial and residential requirements. First for strength, security and appearance in factory buildings, commercial garages, homes, etc.

All but very large doors work smoothly when manually operated. Large doors can be motor operated or equipped with radio control if desired.



BARCOL OVERDOORS

Check the following mechanical features in all Barcol doors:

- ★ Smooth, friction-free operation—door supported throughout in free-running ball bearing rollers.
- ★ Continuous track supports—vertical and horizontal tracks reinforced with iron angle brackets.
- ★ Weather-tight closing—a special closing action gives the Barcol Overdoor its characteristically snug and rattleproof fit.



ESP manufactures a complete line of electric operators for Barcol doors. Our engineers will be pleased to advise you on any problem relative to doors and door operators.



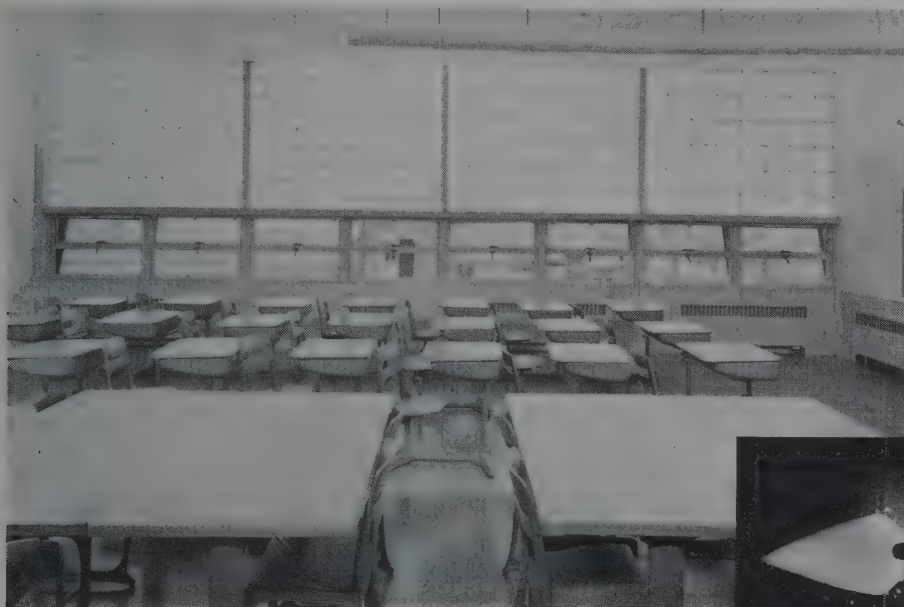
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Facts by Pilkington about Glass

FOR ARCHITECTURAL STUDENTS

VOL. 2 — No. 13
USES OF GLASS
 Insulux Glass Block
 Schools



The fenestration in the school room at the Daylighting Laboratories of the University of Michigan is a combination of light directing Insulux Glass Block panels over a clear glass vision strip. This type of fenestration gives high quality natural light with low source brightness, low brightness contrasts, excellent light distribution with adequate allowance for vision and ventilation. In this installation both the 12" and 8" Insulux block have been used for experimental purposes.

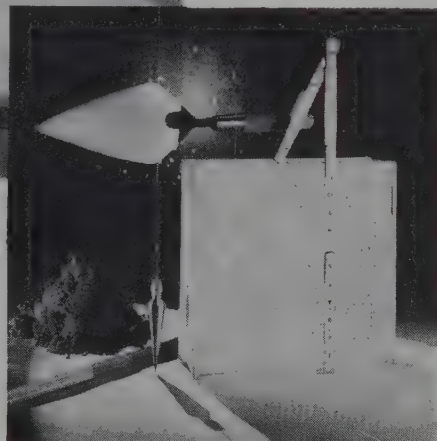
12" AND 8" LIGHT DIRECTING & LIGHT DIFFUSING GLASS BLOCK

Prisms on the interior faces of the block direct most of the daylight up to a matte ceiling which reflects it down over work areas. Since most of the light is directed upward above the line of vision, block surface brightness is low.

The ribs on the exterior surfaces accept daylight from wider sun azimuth angles and permit wider lateral diffusion into the room.

Companion to the light directing block is light diffusing block 12" No. 465 and 8" No. 365. These blocks are designed for use below the eye level. They also provide low source brightness.

The 12" prismatic Insulux Glass Block is a recent introduction which offers economies in construction and a new concept of scale in the utilization of light



directing glass block panels. A panel of 12" block of course contains only $\frac{2}{3}$ the linear mortar joints of 8" block. This increases the light transmission. Geometric patterns and designs can be achieved combining the 8" and 12" block in the same panel.

Regardless of the size of block used, an Insulux Fenestration System presents one of the most effective, adaptable, and permanent daylighting media in existence today.

Increased efficiency results from the pleasant atmosphere produced by abundant daylight.

Reprints of this series with binder for safe keeping as well as copies of Vol. 1 are available by writing to our Head Office.



Pilkington Glass LIMITED

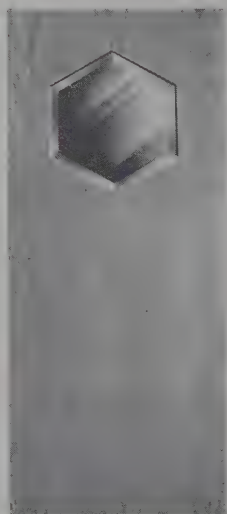
• HEAD OFFICE — 165 BLOOR ST. E. TORONTO, ONTARIO • BRANCHES AND OFFICES:
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 VANCOUVER • AGENTS: KITCHENER, TAIT GLASS CO. LTD. • VICTORIA: O'NEIL GLASS and PAINT. LIMITED • PETERS & SONS, ST. JOHNS, AGENTS IN NEWFOUNDLAND SINCE 1890

FAMOUS DOORS OF YESTERDAY

Somber chapters of the history of England are evoked by the Bloody Tower of the most famous fortress in the world, the Tower of London. It was first named the Garden Tower for its lovely view on the garden of what used to be a Royal Palace before becoming a chief State Prison. The name Bloody Tower was given after the murder of Edward V and his brother the Duke of York in 1483.

The formidable entrance to the Tower is open today to tourists from all over the world, and the Tower of London is now one of the most famous show places of the world.

(British Travel and Holidays Association)



and UNIK flushwood doors

Today, no door can match the beauty, quality and distinction of UNIK doors.

This is the "Tower" number 910 in our catalogue.

An old institution

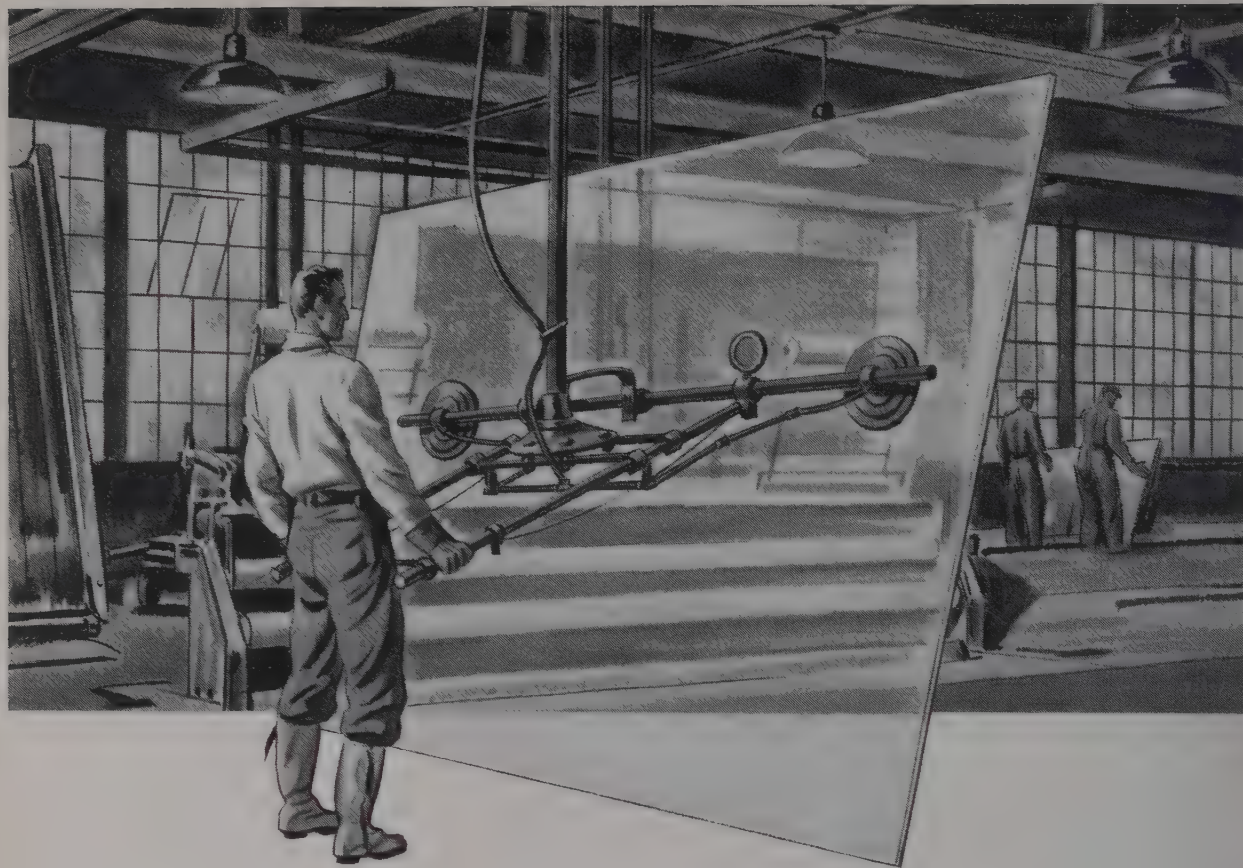
Built 1857 The House of Providence Toronto

recently installed two modern

BABCOCK BOILERS

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WINDOWS TO BE

The quality of the window glass being turned out at the recently completed Pilkington plant at Scarborough, Ontario, is the finest in the world, and each light bears the distinguishing label reproduced below.

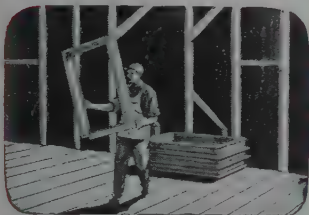
The building of this plant, representing an investment by Pilkington of over 5¼ million dollars, is an important forward step in the growth of Canadian industry and assures home supply of window glass. It also offers many advantages to both users and distributors especially in Eastern Canada.

Shipments according to any specification are made promptly from adequate stocks.



No other window ever gave
you so much for so little

Completely Installed
in
5 minutes!



Complete rainproof
ventilation control.

Automatic positive
locking.

Pay for themselves
through fuel savings.

Sturdy tubular
construction.



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HOT-DIPPED GALVANIZED

PRIME WINDOW

(VERTICAL SLIDE)

- FACTORY-PAINTED, COMPLETELY ASSEMBLED
... READY TO INSTALL
- COMES COMPLETE WITH METAL OR WOOD
CASING (SURROUND)
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IN ONE UNIT. (INSULATING SASH OPTIONAL)
- A QUALITY PRODUCT COMPETITIVE WITH
LOWEST-PRICED UNITS

Rusco Prime Windows answer the basic window problems you face constantly. They reduce both installation cost and maintenance. No field painting, no glazing, no hardware to attach, no on-the-job refitting. Rusco Prime Windows are complete . . . ready to install . . . and can be installed in far less time than ordinary window units. Made of Hot-Dipped Galvanized Iron—Rusco Prime Windows give you unsurpassed quality at low cost. Get the full facts today. Call your local Rusco Prime Window distributor or mail the coupon below.



Panels easily
removed from inside.

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Station H, Toronto 13, Ontario

Manufacturer of famous Rusco Combination Windows,
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Kitchener-Waterloo Hospital

depends on

JENKINS VALVES

Architects: Govan, Ferguson, Lindsay,
Kaminker, Maw, Langley, Keenleyside

Careful and certain regulation of room temperatures is a must in every modern hospital. That's why this recently-completed wing of the Kitchener-Waterloo Hospital — like older parts of the building — depends to a great extent on Jenkins Valves for the efficient operation of its heating system.

Operating rooms must be kept at constant temperature and humidity all year round. Steam and hot water for heating, washing, sterilizing and hydrotherapy must be piped throughout the hospital . . . all controlled at the central header by Jenkins Valves.

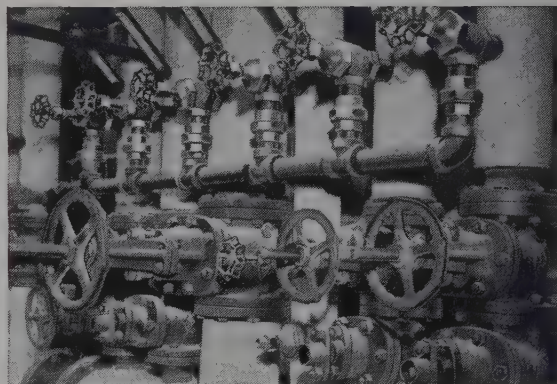
Hospitals of all types, from world-famous specialized institutions like the Toronto Hospital for Sick Children to outstanding community hospitals like the Kitchener-Waterloo, look to Jenkins Bros. Ltd. for valves of extra endurance made to the highest standards of operating efficiency.

Sold through leading industrial distributors

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Central header installation in Kitchener-Waterloo Hospital uses Jenkins Valves to regulate flow of water and steam throughout the building.

JENKINS

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VALVES



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New SHERBROOKE HOSPITAL is equipped 100% with Frigidaire Air Conditioning and Refrigeration



Architects: McDougall, Smith & Fleming

"Frigidaire was entrusted with all refrigeration requirements in both the Hospital and Nurses' Residence. Equipment installed ranged from refrigeration for biologicals and formulae to water coolers and water-chilling for the air conditioning units in Nurseries and Operating Rooms.

"During installation, refrigeration problems were handled intelligently and expeditiously by H. C. Wilson & Sons, Ltd., Sherbrooke, the Frigidaire Dealership which sold the equipment."

—*Sherbrooke Hospital, Sherbrooke, Que.*

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Frigidaire reserves the right to change specifications, or discontinue models, without notice.



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HINGED DOORS
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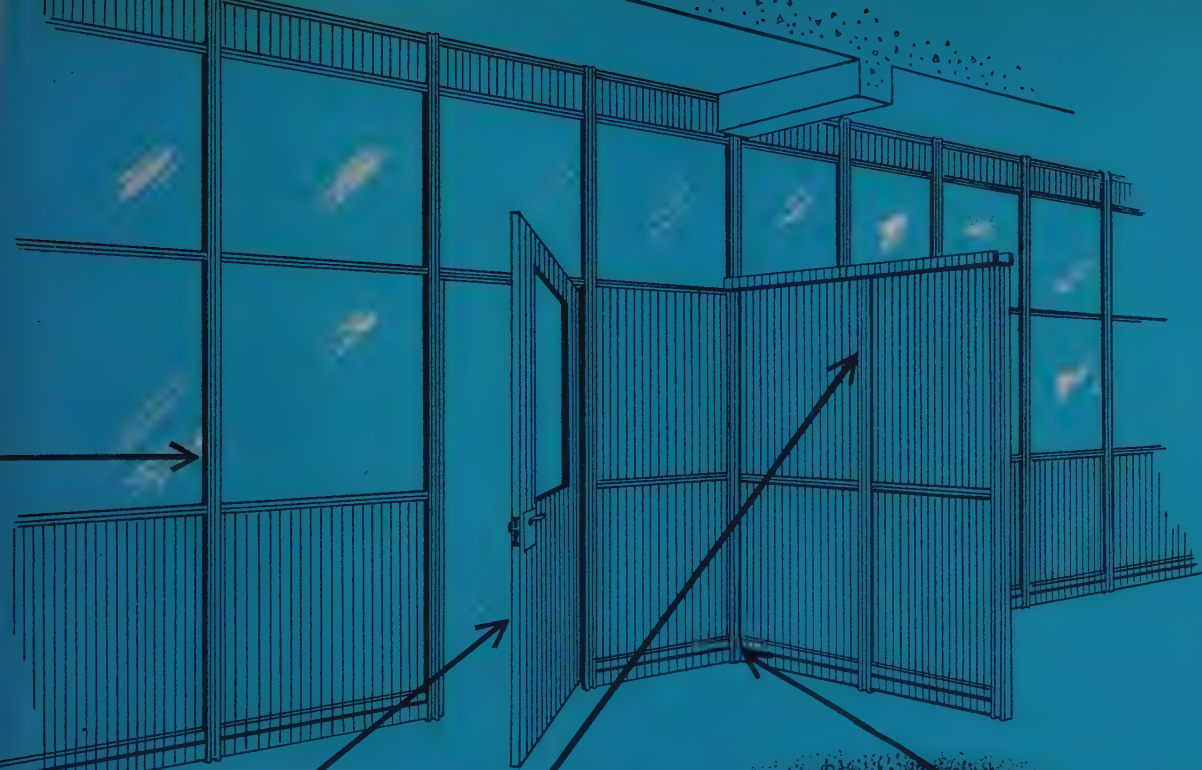
SECTION THROUGH CORNICE HEIGHT PARTITION



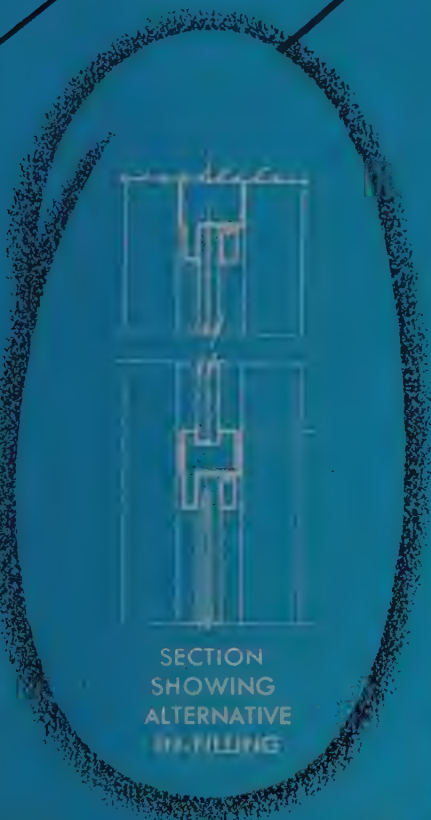
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Sankey

STEEL FURNITURE DIVISION OF LYSAGHT



SECTIONAL PLAN

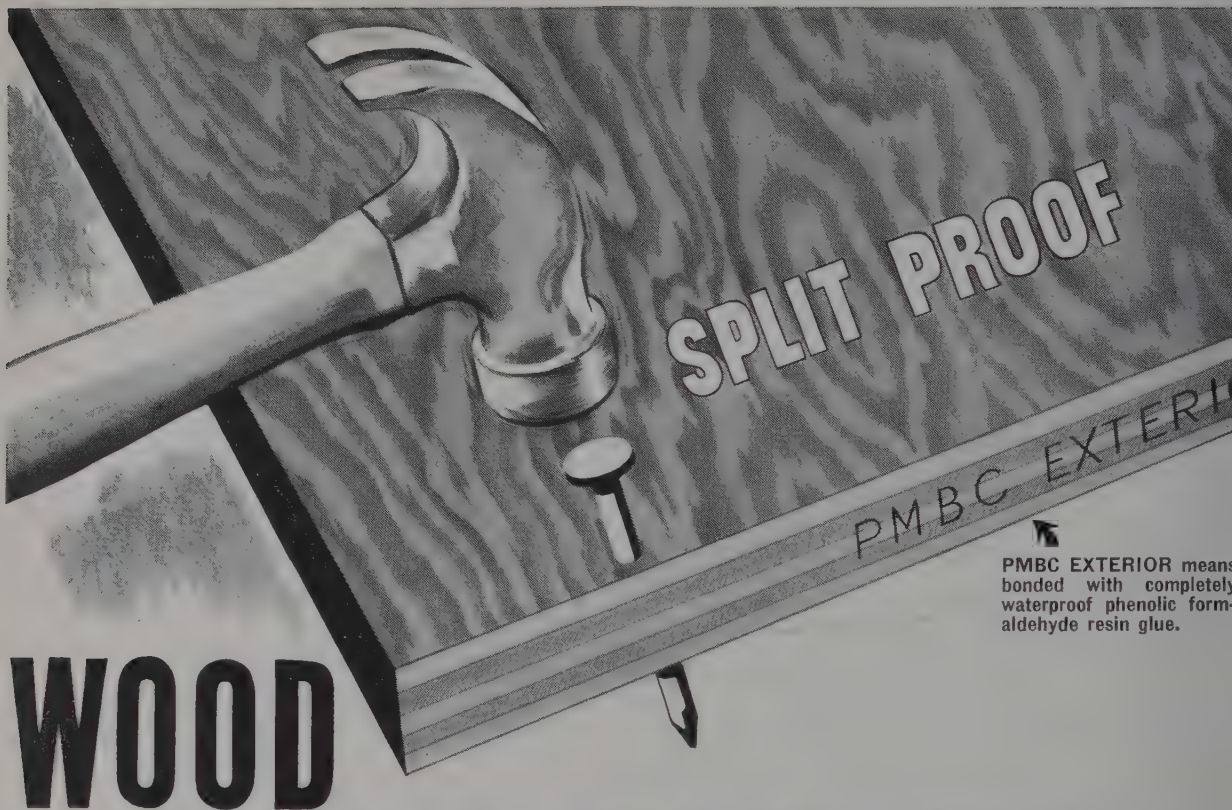


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Sankey-Sheldon solid steel partitions make every inch of space count. They are a must for the architect with an eye to his reputation and his client's satisfaction.

Sheldon *of course!*



PMBC EXTERIOR means bonded with completely waterproof phenolic formaldehyde resin glue.

ENGINEERED FOR TODAY'S NEEDS

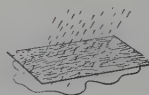
Douglas Fir Plywood is real wood, engineered for greater service. Because of its cross-lamination, it is strong yet light, split-proof and puncture-proof—can do the work of thicker and heavier materials. Builders and manufacturers have put Douglas Fir Plywood to literally thousands of uses, from refrigerators to racing craft, buildings to box-cars—and are constantly discovering others. If you deal with materials, it may well be to your advantage to examine the properties of Douglas Fir Plywood.

STRONG AND RIGID



Cross-lamination imparts strength in all directions. Douglas Fir Plywood builds into the structure the extra strength and rigidity of a material pound for pound stronger than steel.

WATERPROOF



All Douglas Fir Plywood manufactured by the members of this Association is bonded with waterproof glue and edge-marked PMBC EXTERIOR. It is designed for both indoor and outdoor use.

SAVES TIME AND LABOR



Because each panel covers 32 square feet, it greatly reduces time and labour costs. Large panels also reduce air infiltration between joints.

EASY TO WORK



Douglas Fir Plywood is easy to handle, easy to work—either with ordinary hand tools or power-driven equipment. It can be nailed even close to its edge without splitting.

PM 52-2

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BUILD BETTER WITH DOUGLAS FIR PLYWOOD

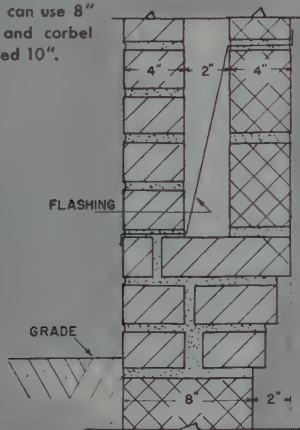
BUILDERS SAY:

Brick is first

TEN IMPORTANT WAYS!

TIPS ON GOOD MASONRY PRACTICE CORBELLING 8 INCH FOUNDATIONS

Many building codes permit 8" foundations for 10" cavity and brick veneered walls not over 1½ stories high. For economy in construction you can use 8" foundations and corbel to the required 10".



PROCEDURE:

1. The first course of brick is composed of 2 stretchers with the inner wyeth projecting over the foundation wall ⅓ of the desired maximum corbelling. (Note: Building codes limit the projection of any one unit to ⅓ its height.)
2. The second course consists of a stretcher unit and a clipped header unit projecting as shown.
3. The third course consists of a "queen" brick as a stretcher and a full header as back-up. (Note: Building codes require top corbel course to be a full header.)

"Brick and Tile Engineered Homes"

Here is a brand new 56-page book to help you design better homes at less cost.

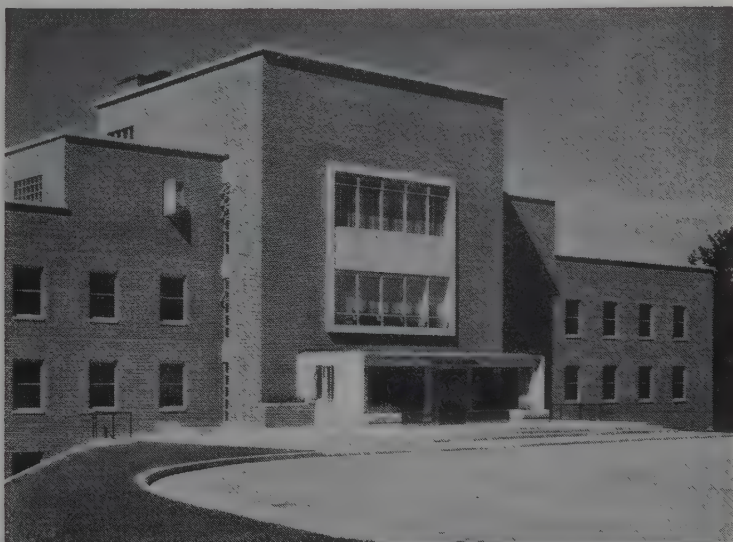
You builders are the men who *know*.

And you say, by an overwhelming majority, that brick is tops.

Tops with your customers and tops with you . . . for beauty, permanence, fire safety, real value . . . for almost every other quality that helps you build better—sell faster.

In a recent nationwide survey you rated brick *first*, over all other structural materials, in 10 such qualities out of 12 (and very near first in the other two)!

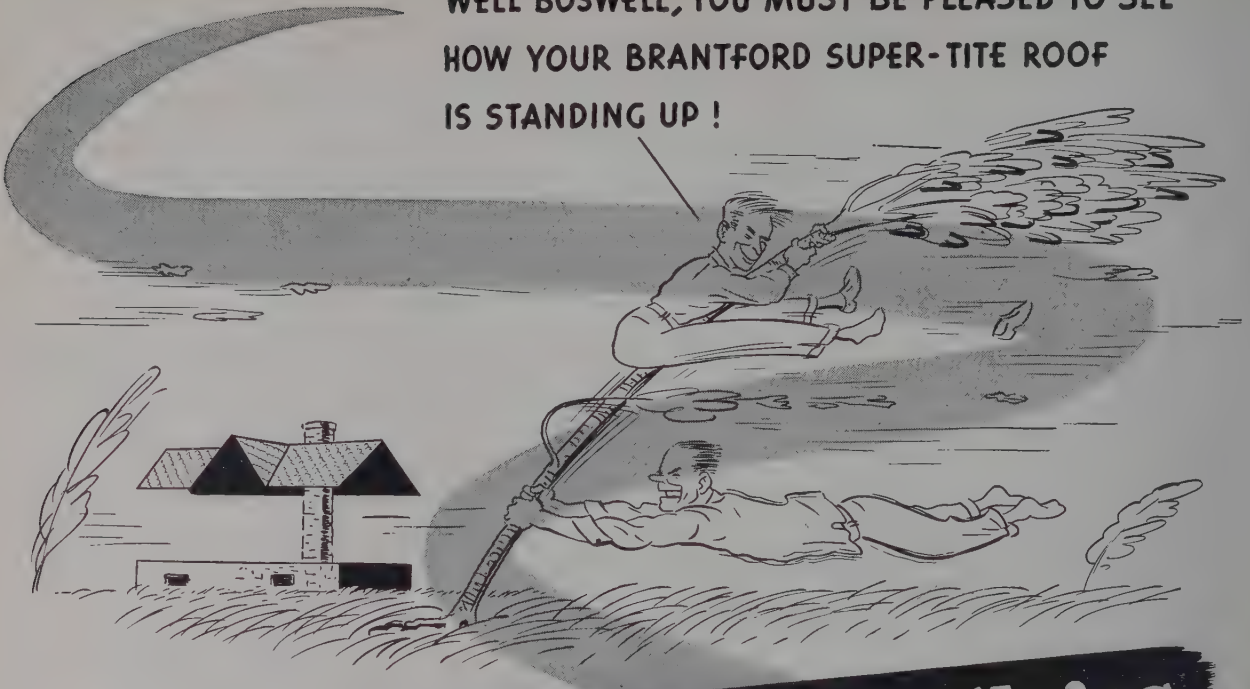
What better assurance of dependability and all-around quality than the endorsement of men like yourself—whose job it is to know? Remember this endorsement and remember *brick*, next time you build.



**BRICK & TILE MANUFACTURERS ASSOCIATION
OF CANADA**

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WELL BOSWELL, YOU MUST BE PLEASED TO SEE
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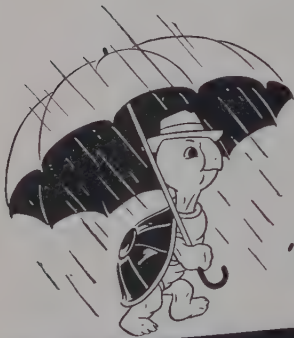
Brantford Super-Tite Slates

It takes more than a heavy wind to affect Brantford Super-Tite Slates. In fact, we don't know of a single instance where a Super-Tite Slate, properly applied, has blown off.

These slates are impervious to snow, sleet, ice and rain. Special lock-type butts knit slates together into a trim keystone design that's both weather-tight and attractive.

Brantford Super-Tite Slates, in solid or exciting new duo-tone blended colours, beautify large, unbroken roof areas. Try them on your next job. You'll be pleased — and so will the homeowner.

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"It's the covering
that counts"



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52-9

now! A new G-E silicone resin makes masonry water-repellent.



Wet brick soaks up water on untreated, left-hand side (note dark color). Water refuses to enter open pores of right half of brick on which a 2% solution of SR-53 silicone resin has been brushed.

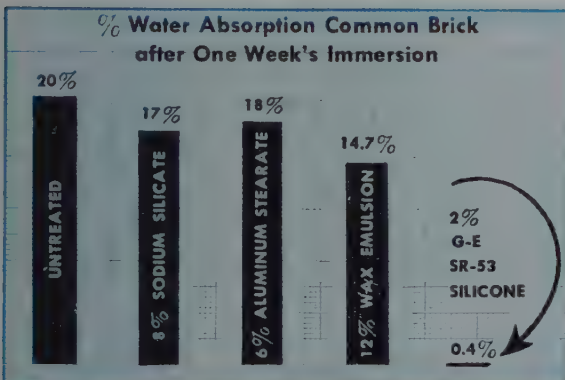


GENERAL ELECTRIC

Silicone SR-53 RESIN

A new G-E silicone resin, SR-53, sprayed or brushed on masonry, penetrates and protects the pores of the materials with an invisible, water-repellent coating. This coating is recommended for use aboveground on concrete, mortar, brick, plaster, cinder blocks and stucco. Materials treated with this resin "breathe", but inhibit the penetration of water, which on freezing and expanding causes spalling and cracking. Furthermore, unsightly salt deposits on the surface are minimized. And you can readily paint over masonry treated with SR-53!

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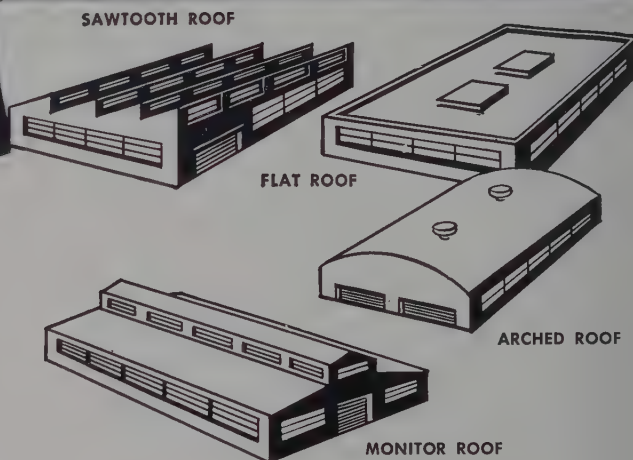
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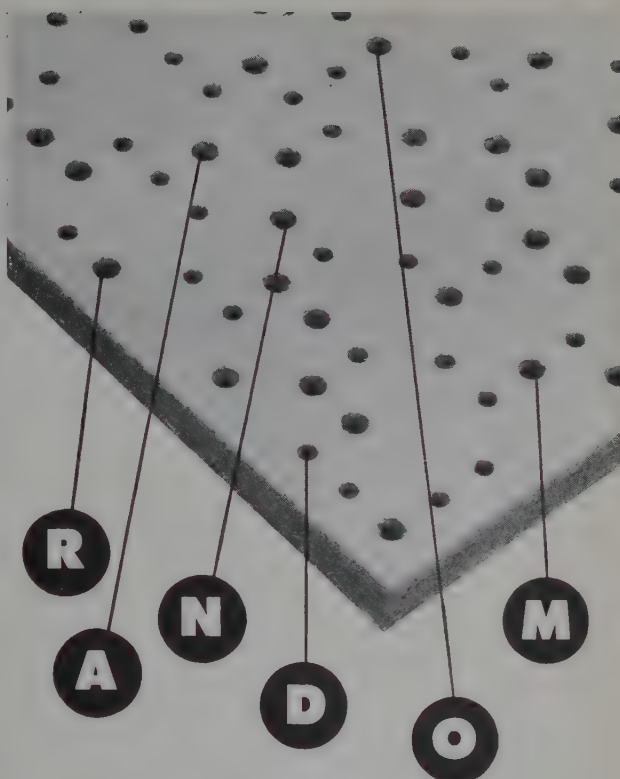
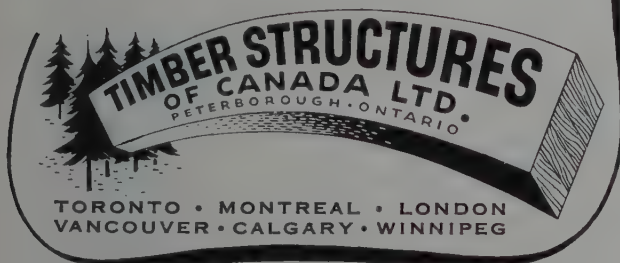
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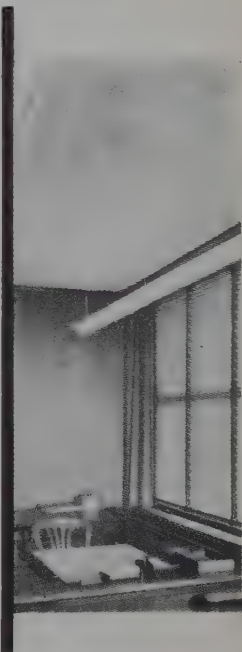
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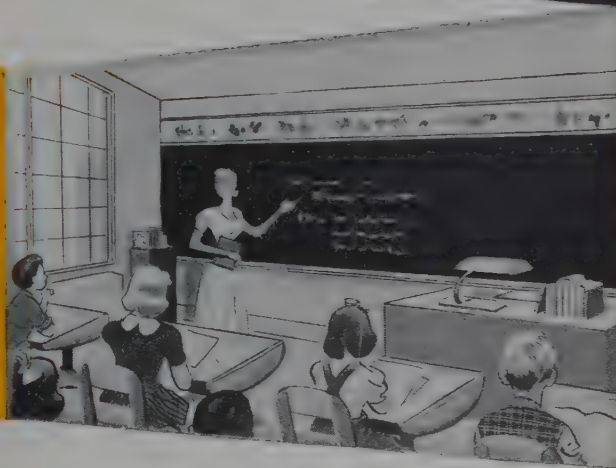
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OF CANADA



there has never been
a better blackboard
than natural slate

When specifying school
installations insist on...

ROSCO NATURAL SLATE BLACKBOARDS



Rosco Natural Slate provides superior visibility under all conditions. Natural slate has less glare or reflectance, and its light absorption qualities are ideal for schoolroom use. Rosco Natural Slate provides the best contrast with chalk for maximum readability.

The achromatic nature of natural slate blends admirably with any color scheme. In modern classrooms where bright colors are liberally used, a Rosco Natural Slate Blackboard serves as an attention-getter — a soothing contrast and relief from too much color.

There is no substitute for quality. There is no foundation for the notion that colored substitute boards and chalks are easier on the eyes — too much color can be very fatiguing.

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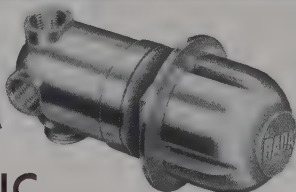
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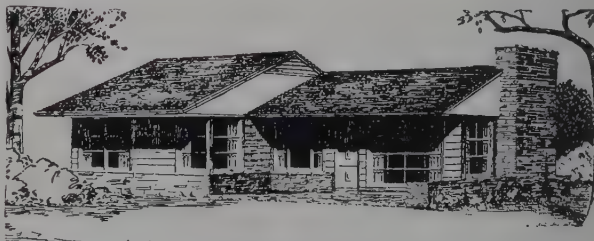


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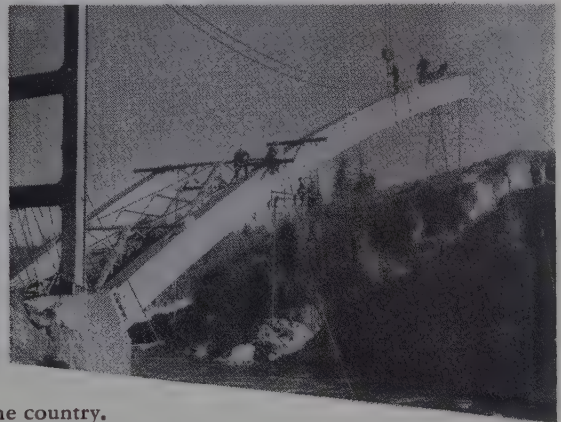
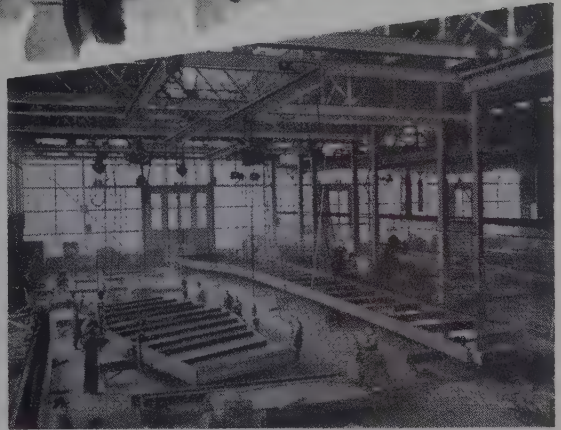
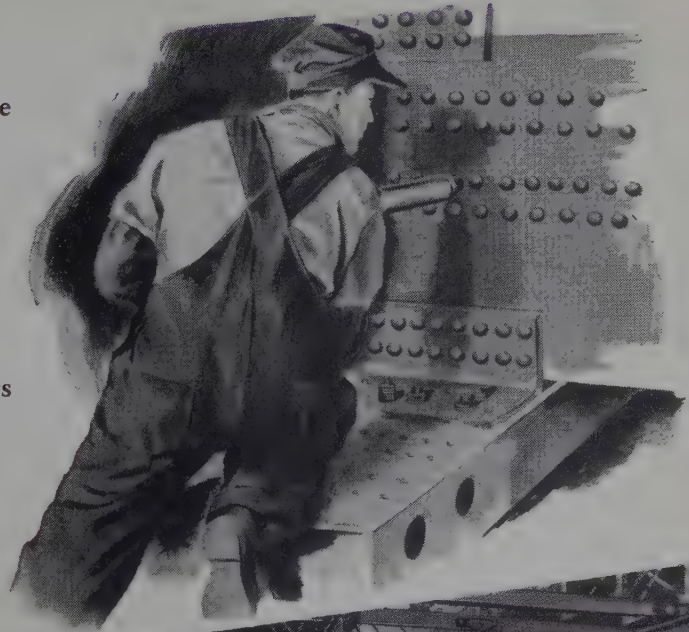
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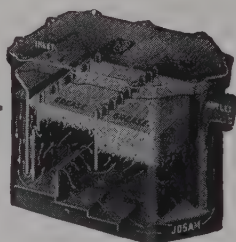


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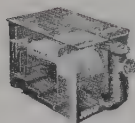
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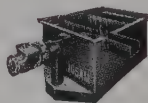


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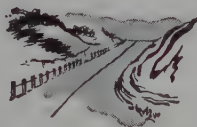
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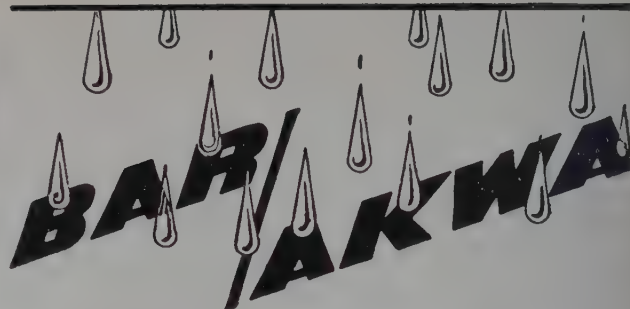
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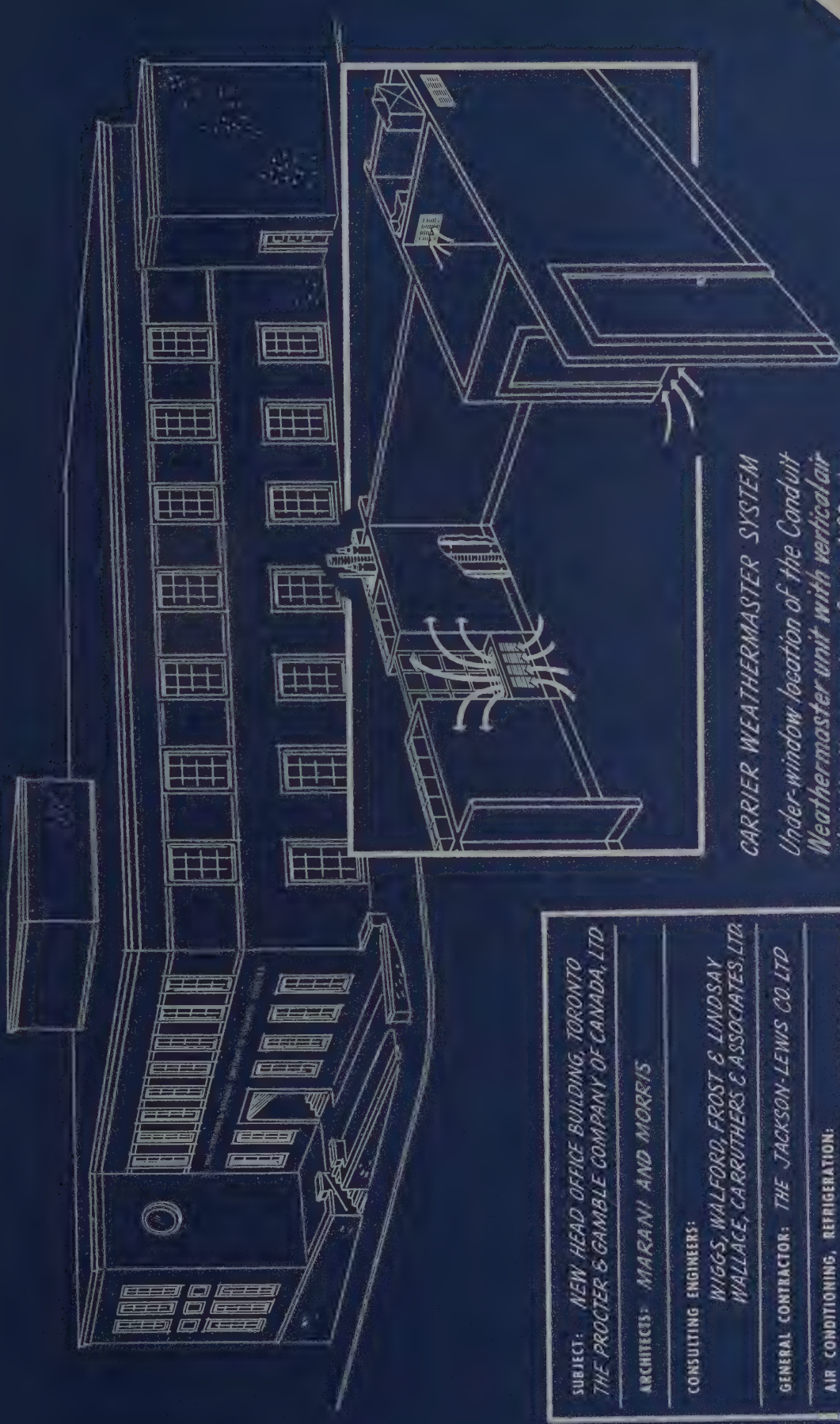
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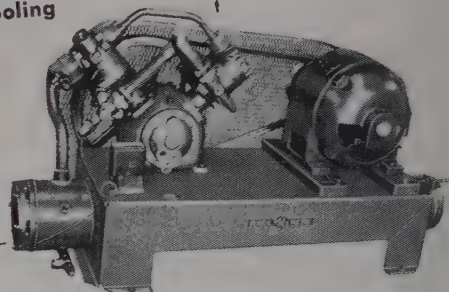
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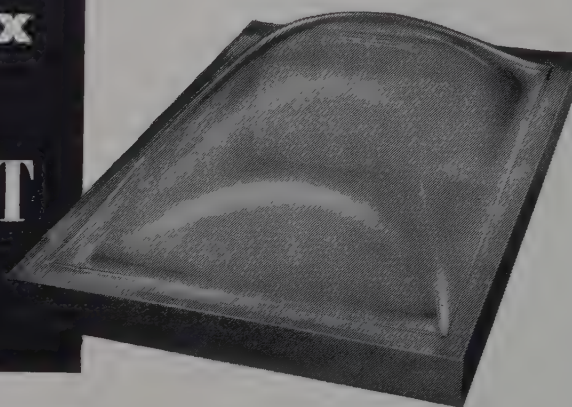
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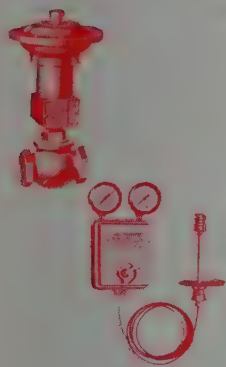
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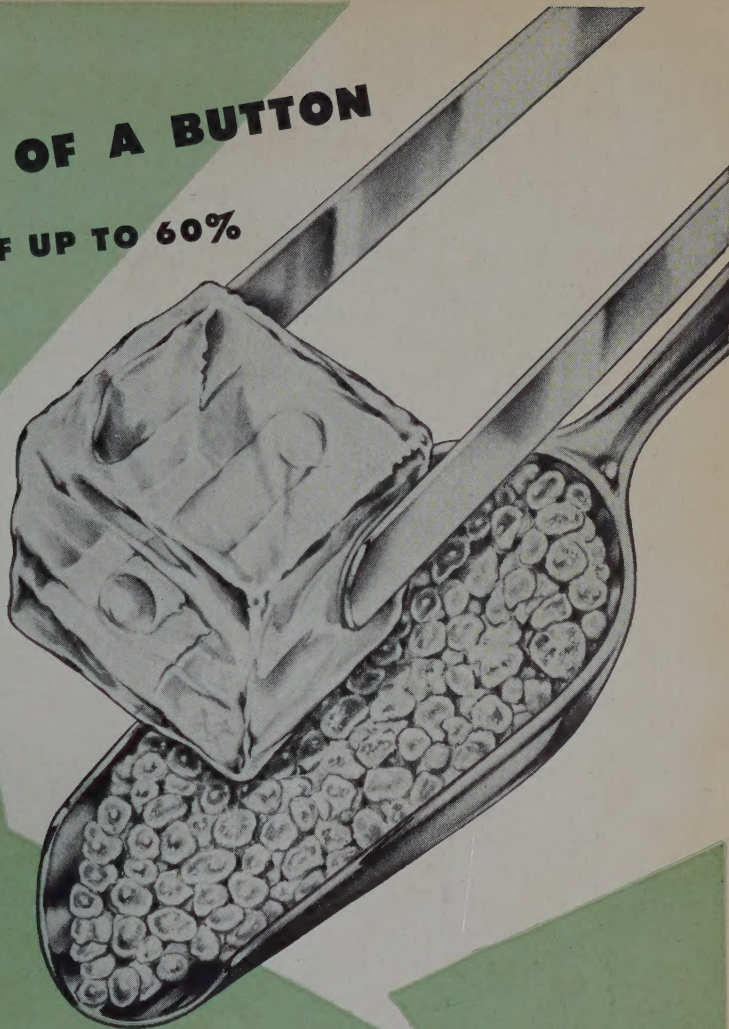
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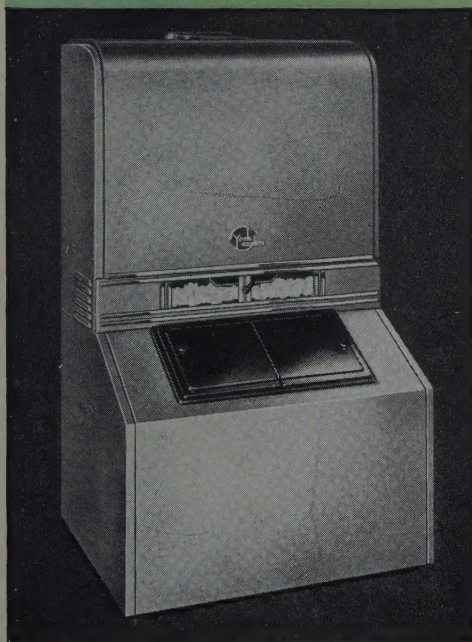
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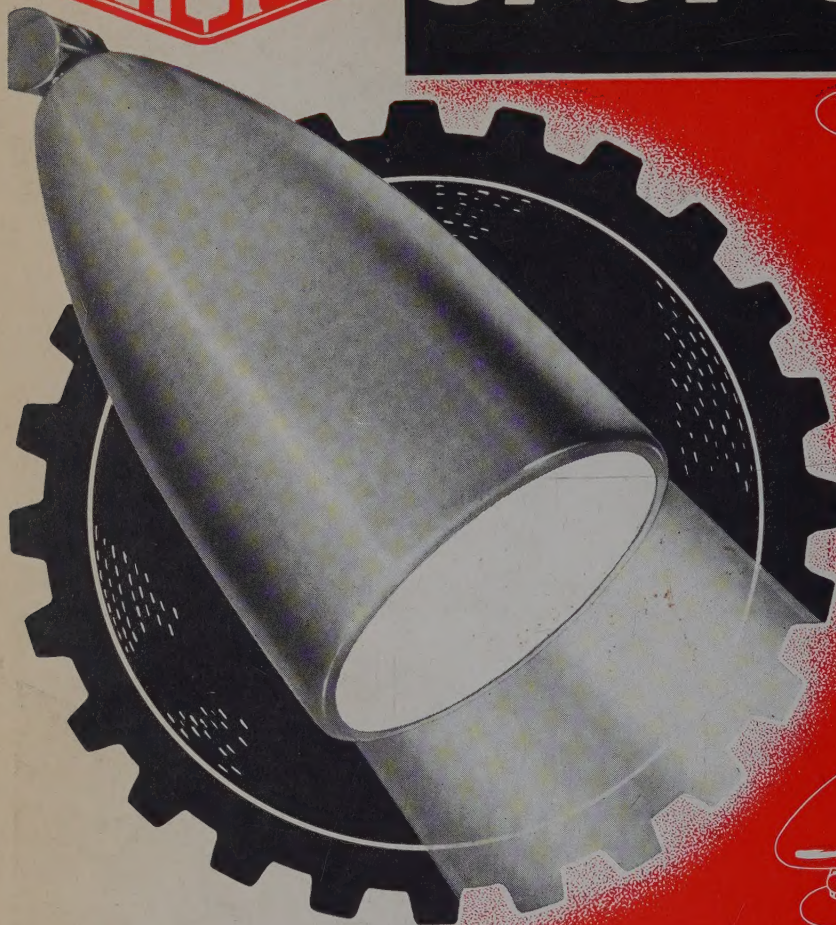
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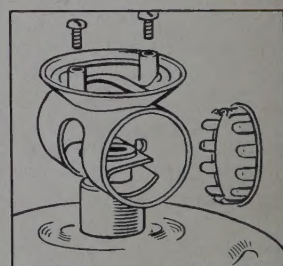


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